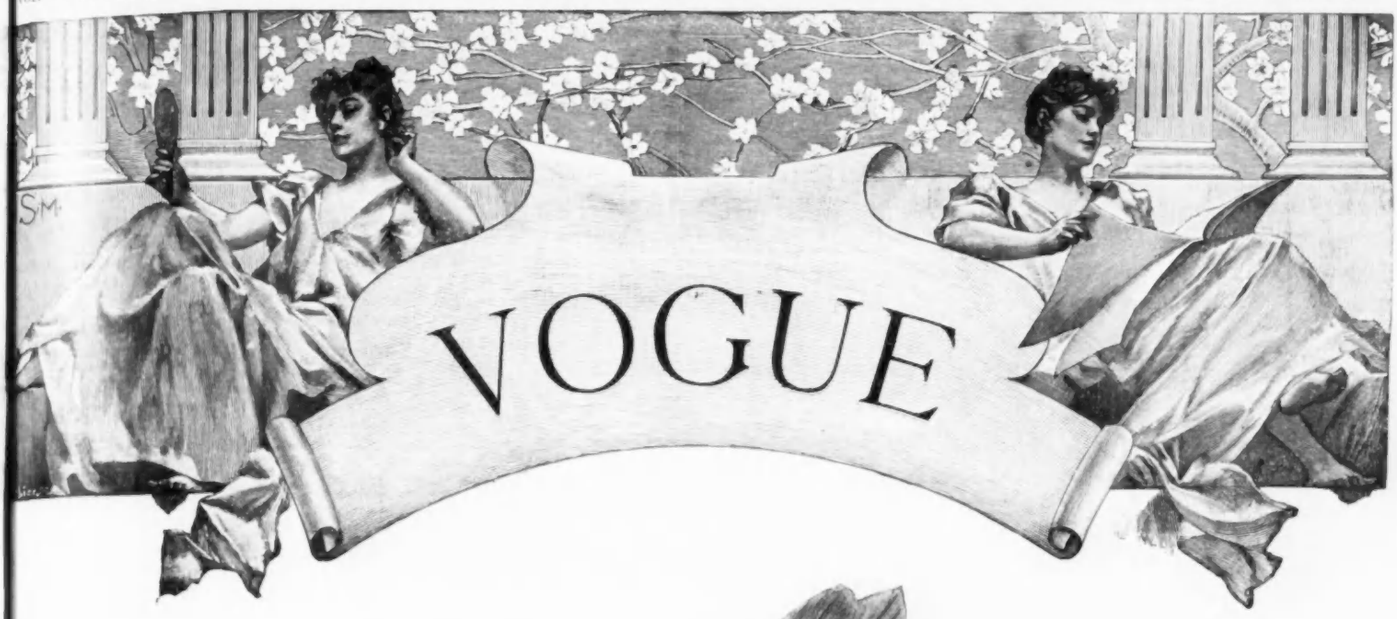
13 December, 1906 PRICE, TEN CENTS FOUR DOLLARS A YEAR
VOL. XXVIII. NO. 24. (WHOLE NO. 731) PUBLICATION OFFICE, 11 EAST 24TH STREET, NEW YORK COPYRIGHT, 1906, BY VOGUE COMPANY TRADE MARK REGISTERED



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Plain finish, $22 to $68, according to weight. Old English engraved, $25 to $70. Jeweled, solid gold with diamonds, $50 to $150. Combination of diamonds and sapphires, $160.

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Strings of gold beads, $7, $9, $10, up to $20. Egg and bead pattern, $11, $15 and $20. New green-gold finish, $11, $13 and $15. Collarettes of gold beads, 4 to 12 strands, $45, $50, $72 and $85.

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Cable address: "Vogue, New York."
Paris: Em. Terquem, 19 Rue Scribe.
Subscription for the United States, Canada and Mexico, four dollars a year in advance, postage free. For foreign countries in the postal union, five and one half dollars a year, postage free. Remit by check, draft or postal or express money order. Other remittances at sender's risk. Single copies ten cents.
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13 December, 1906

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QUICK PRINT SECTION

The heading of this page, "Quick-Print section," should have a word of explanation. The reader doubtless has noticed that two kinds of paper are used on Vogue. One is very smooth so as to take a clear impression from fine engravings and bring out all the tonic values of any drawing. Paper of this description cannot be printed quickly. The other kind of paper is softer and not so smooth. It is specially adapted to quick printing, and delicately shaded drawings cannot be printed well on its spongy surface. On this softer paper all the late items and articles requiring none or very simply rendered drawings are printed, such forms going to press on Monday of the week of publication. On the smoother surfaced, highly finished paper are put those illustrations which require very careful printing, such forms going to press nearly two weeks before the day of publication. By this arrangement the reader gets the very great advantage of having not only an illustrated paper containing drawings printed as are monthly magazines, but articles containing information brought to a news basis as close as only three days before the day of publication.

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DESCRIPTIONS OF FASHIONS

Page 895

LEFT FIGURE.—Princess costume of smoke-gray velutina, embroidered with oxidized silver, and trimmed with oxidized silver buttons and self-tone cloth bands. The soft collar and full yoke and the graduated sleeve ruffles are of point appliqué lace, tinted to match, the yoke and collar mounted over chiffon-veiled cloth-of-silver. The front of gown is surpliced, the right side crossing to left, and caught at waistline, and above to waistcoat hight by the filagree silver buttons. There is a full vest effect of embroidered velutina, strapped by cloth bands at top, similar to the panel at back; the yoke also corresponds. Gray velvet hat in the same shade, trimmed with a shaded gray combination plume.

RIGHT FIGURE.—Bronze-brown velutina cord costume; the skirt circular and the Directoire coat is trimmed with self-tone satin and satin-covered buttons. Buttonholes worked in the lower coat fronts, and the edges of fronts are piped with corded satin; the satin borders extend under the buttonholes, showing through the openings. The jabot cravatte and the scarf ends at elbows are of accordion-plaited burnt-ivory repoussé lace.

MIDDLE PAGE

LEFT FIGURE.—Travelling costume of Venetian red broadcloth, with short coat trimmed with silver fox and oxidized silver buttons. The gown has a princess skirt that finishes in deep scallops over a flounce continued from the front gore. The jacket has a panel vest, cut low at neck, and rounded at lower edge.

SECOND FIGURE.—Walking costume of old-blue velvet, with ermine pipings and cape border, the cravatte and crush stock of Bruges lace and net. Fur buttons and silver cord loops ornament revers. Walking hat of ermine, with silver gauze quills at left side, caught towards front by a cluster of blue silk and velvet roses; large ermine muff.

THIRD FIGURE.—Calling costume of pastel sage-green broadcloth and heavy liberty satin. The Directoire coat is of the cloth, with satin revers, cuffs, and girdle; the buttons also covered with satin. Silk soutache loops in self-tone simulate buttonholes, and a wide bias fold of satin borders the entire coat. The soft vest front and high collar are of Carrickmacross lace and the skirt of gown is of the liberty satin, accordion plaited in sunburst effect, trailing slightly all around. Black lynx furs and hat, the latter trimmed with sage-green Amazon plumes and rhinestone ornaments.

FOURTH FIGURE.—Bridesmaid's gown of pale yellow radium silk, with insertings of Chantilly lace and daisy medallions embroidered in pale lavender crystal beads with amethyst crystal centres. The frock is princess, and is slashed into scarf ends that are caught by the daisy medallions and fall loosely over a graduated flounce that is profusely inset with the lace, and which is continued from front gore. Large hat of lace, with wavy brim edge of yellow velvet frilled with Valenciennes on under side; yellow plumes trim; bouquet of orchids and yellow jasmine.

FIFTH FIGURE.—Wedding dress of white crêpe Ninon and rose point lace, with princess skirt and bolero effect; the mousquetaire yoke of chiffon. The bolero and the top flounce are hand tucked, and edged by lace bands; the lace flounces are mounted on a series of attached tulle flounces, each one slightly gathered. The princess foundation of chiffon taffeta is veiled with a full chiffon flounce, which is edged by two narrow plaitings. The girdle effect of the lace extends as a front gore, and at each side are two lace panels. The collarette effect at middle back forms a wide panel that tapers in towards waistline, and below gradually widens towards end, which is just over the top edge of the lowest flounce. The tucked sleeve caps have lace at top and border, the lace underflounce mounted over one of chiffon. Tulle veil held by a rose at left side.

SIXTH FIGURE.—Costume for maid of honor of ivory-white marquisette and Chantilly lace, the sash effect, sleeves, and flounce border of pale yellow satin. The inset puffed bands are of yellow liberty chiffon, and tiny rosettes of gold lace dangle from lower edges of sash and sleeves. The girdle is of the satin and is independent of the sash effect. The yoke and the front gore are hand-tucked, the fullness in gore flaring from half length. The lace flounce extends in Vandyke points at middle back, sides, and sides of front, and the lace bolero falls over sash in points at front and back, the back points crossing beneath a topaz buckle at girdle.

COSTUME IN FAMOUS PAINTINGS

[NOTE. Beginning with the reproduction of the Fete Champetre, one of Watteau's best-known paintings, shown in the issue of 24 May, there is being published in Vogue a series of engravings from the most famous paintings, in which the costume of the period plays an important part. It will be seen that some of the most distinguished artists of all periods have realized the artistic possibilities of even eccentric fashions.]

MRS. Mears, the fair subject of the portrait by Gainsborough, reproduced on page 889 of this number, was a daughter of Sir Benjamin Truman. The original canvas belongs to the Alfred De Rothschild collection, and was shown at the Royal Academy Exhibition, in 1878, and again at the Grosvenor Gallery Exhibition, in 1885. The lady stands with one arm resting easily on a pedestal, supporting a large vase. Her gown is of lilac, opening over a white petticoat; the one small shoe visible is of white satin. The high headdress is disfiguring to our eyes, but even with the towering mass of hair the subject is very beautiful, and with an arch roguishness of expression. This portrait is considered one of Gainsborough's finest works. The flesh tints are beautifully handled and there is nothing heavy in the leafage of the trees in the background.

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THE SALE AND EXCHANGE

UNder the general title of "The Sale and Exchange," readers of Vogue have a department by means of which they can sell or exchange their belongings, such as books, household articles, music or musical instruments, jewelry, curios, old silver, porcelain, bric-a-brac, gowns, kodaks, etc. Women going into mourning and possessing valuable and extensive wardrobes may find this department of inestimable value to them.

Advertisers of clothing should be careful to state size.

Collectors, whether of rare editions, stamps, autographs, old silver or brass, or of curios, may find here a valuable medium of exchange for duplicates or the acquisition of fresh specimens.

CHARGES FOR NUMBERED ADVERTISEMENTS: Three cents a word for one insertion. Two cents a word for each insertion if ordered for four or more weeks consecutively.

Payment by check, stamps or postal money order.

RULES: Advertisements must be received not later than the first mail on Friday in order to appear the following Thursday.

"The Sale and Exchange" being for the use of private persons only, the advertisements of dealers will not be accepted.

METHOD OF REPLYING TO NUMBERED ADVERTISEMENTS: Enclose your reply in a blank envelope, close it, place the number of the advertisement and its date of issue in the upper right-hand corner, thus:

234
1 December, '06

Then put this reply AND A LOOSE TWO-CENT POSTAGE STAMP FOR EACH REPLY into another envelope which seal and mail to The S. & X., Vogue, 11 East 24th Street, New York.

No replies with stamps fixed on the envelope, or with stamped envelopes or with postal cards will be forwarded, and the right is reserved to open or to decline to forward any reply.

When there is no response, it must be assumed that the offer is not acceptable or that the article is already disposed of.

SPECIAL SERVICES

175. College graduate who has travelled Europe and America, writes papers for club women, and arranges courses of study for clubs.

176. College graduate would instruct in general subjects women who feel education incomplete. Has traveled and would prepare ladies for trip abroad.

HAND WORK

178. Hand-embroidered petticoat flounces, $5.00 up.

187. Artistic, hand-embroidered maternity gowns, $25.00 up.

FOR SALE

181. Tapestry panel—a fine piece of ancient Japanese embroidery, from a Shinto temple. A pearl ring in Oriental setting.

188. Exquisite berthas, collars, gloves, handkerchiefs, fichus, in the finest Carrickmacross and Limerick laces, suitable for gifts. Very reasonable.

190. Point lace wedding veil; cost $1,200; will sell for $500.00.

191. Fur-lined, gray broadcloth box coat, squirrel collar, three-quarter length. Size 38; worn one year. Cost $65.00; sell $30.00.

192. Rare and unusually handsome old silver lustre tea set: sugar bowl, creamer, and tea pot, in perfect condition. Can be seen by appointment.

194. Nature Book—new. Mushrooms, by Marshall. 318 pages. Illustrated; $2.00.

195. 1837 Japanese prints—rare. Landscape, 41 x 20; $15.00. Temple Entrance, 15 x 29; $6.00. Emperor playing Koto, 21 x 35; $18.00.

WANTED TO PURCHASE

189. Chiffon velvet gown, bust 38, skirt 43; must be reasonable.

SOCIETY

[Notes under this head, three cents a word; minimum, one dollar.]

DIED

Rhoades.—On Thursday, 6 December, at his residence, 559 Madison Avenue, after a brief illness, John Harsen Rhoades, in the 69th year of his age.

ENGAGED

Erhardt-Irving.—Miss Antoinette Erhardt, daughter of Mr. Joel Benedict Erhardt, to Mr. Louis DuPont Irving.

Field-Drisler.—Miss Emily B. Osgood Field, daughter of Mr. Maunsell Bradhurst Field, to Mr. Frank Kennett Drisler.

Flower-Barbey.—Miss Florence Flower, daughter of the late James de Laval Flower, to Mr. Pierre Lorillard Barbey.

WEDDINGS TO COME

Barker-Shepard.—16 January, Church of the Incarnation.

Jennings-Auchincloss.—11 January, at the residence of the bride's parents.

Lloyd-Trowbridge.—20 December, Brick Presbyterian Church.

Von Gontard-Ladd.—5 February, St. Bartholomew's Church.

WEDDINGS

Aspegren-Bacon.—Mr. John Aspegren and Miss Lucile Bacon, daughter of Mr. Daniel Bacon, were married on Thursday, 6 December, in St. Bartholomew's Church. Bridesmaids: Miss Flake, Miss Scott, Miss Grace Meadows, Miss Marien Lanier Smythe and Miss Marie Lemoine Loring.

DANCES

Alexander.—Mrs. Charles B. Alexander will give a dinner-dance on Thursday, 20 December, for Miss Harriet Alexander, at No. 4 West Fifty-eighth Street.

Boardman.—Mrs. Lansdale Boardman will give a dance on Wednesday, 2 January, for Miss Clarinda S. Boardman, at Sherry's.

Burr.—Mrs. Winthrop Burr will give a dance on Wednesday, 26 December, for the Misses Burr, at Sherry's.

Gerry.—Mr. and Mrs. Eldridge T. Gerry will give a dance on Monday, 14 January.

Henry.—Mrs. Howard Henry will give a dance on Friday, 14 December, for Miss Grace Henry, at Sherry's.

Morgan.—Mrs. David P. Morgan will give a dance on Friday, 21 December, for Miss Mildred Carter and Miss Gladys Kissel, at Sherry's.

Nicoll.—Mrs. Benjamin Nicoll gave a dance on Wednesday, 5 December, for Miss Mildred Carter at No. 18 East Twentieth Street. The cotillion was led by Mr. Nicoll dancing with Miss Carter, and Mr. Ingraham dancing with Miss Nicoll. Present were: Miss Katharine Atterbury, Miss Dorothea Potter, Miss Ethel Cutler, Miss Cornelia Lee, Miss Ethel Russell, Miss Emily Coster, Miss Lily Blair, Miss Agnes Landon, Miss Edith Deacon, Miss Gladys Kissel, Miss Harriet Alexander, Miss Dorothy Whitney, Miss Lucy Roosevelt, Miss Gertrude Sheldon, Miss Priscilla Stanton, Miss Katharine Tweed and Miss Louise Iselin, Mr. Albert Z. Gray, Mr. Isaac Wister Kendall, Mr. William S. Moore, Mr. James Couper Lord, Mr. Courtlandt Nicoll, Mr. Newton Rae, Mr. Sheldon Whitehouse, Mr. Percy Pyne, 2d; Mr. Charles Lawrence, Mr. Buell Hollister, Mr. Van Rensselaer King, and Mr. Jay Gould..

Roosevelt.—Mrs W. Emlen Roosevelt will give a dance on Friday, 14 December, for Miss Lucy Roosevelt, at Sherry's.

SATURDAY EVENING DANCING CLASS

The first meeting of the Saturday Evening Dancing Class was held at Delmonico's on Saturday, 8 December.

Senior Cotillions.—The Senior Cotillions will be held at Delmonico's on Thursday 3 and 31 January. The patronesses of this class are: Mrs. Peter Cooper Hewitt, Mrs. Grenville

George Booss
Importer and Maker of
Fashionable Furs
Invites inspection of an unusually attractive collection of rare furs, including a magnificent assortment of
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Tweed.—Mrs. Charles H. Tweed will give a dance on Wednesday, 26 December, for Miss Katharine Tweed, at Sherry's.

DINNERS

Dun.—A dinner will be given by Mrs. R. G. Dun on Friday, 21 December, for Miss Marjory Clinton.

Morgan.—A dinner will be given by Mrs. David P. Morgan on Thursday, 13 December, for Miss Gladys Kissel and Miss Mildred Carter.

RECEPTIONS

Hecksher.—Mrs. August Hecksher gave a reception on Saturday, 8 December, for Miss Antoinette Hecksher. Assisting to receive were: Miss Dorothy Ficken, Miss Alice Anderton, Miss Helen Trotter Morgan..

Rice.—Mrs. Clarence Rice gave a reception on Friday, 7 December, for Miss Marjorie Rice. Mrs. E. P. Durant, Miss Gladys Rice, Miss Mercer Atterbury, Miss Ruth Steele, Miss Gertrude Sheldon, Miss Marion Stevenson, and Miss Jacqueline Kelly assisted in receiving.

Stevens.—Mrs. Ledyard Stevens gave a reception on Wednesday, 12 December, for Miss Elizabeth Winthrop Stevens.

Warren.—Mrs. George Henry Warren gave a reception on Saturday, 8 December, for Miss Constance Whitney Warren. Miss Irene Sherman, Miss Mildred Sherman, Miss Edith Deacon, and Miss Katharine Prescott Lawrence assisted in receiving.

INTIMATIONS

Baker.—Mr. and Mrs. George F. Baker have returned from Tuxedo for the winter.

Barnewall.—Mr. and Mrs. Alexander Barnewall have gone to Providence for a visit.

Bramwell.—Mr. and Mrs. George W. Bramwell have taken the house at No. 61 East Seventy second Street for the winter.

Cruger.—Mrs. S. Van Rensselaer Cruger, who is now stopping with Mrs. Alexander Van Rensselaer in Philadelphia, will soon come to New York as the guest of Mrs. James P. Kernochan.

Day.—Mr. and Mrs. Julian Day will be at No. 109 East Eighteenth Street until the end of next month.

Drexel.—Mr. John R. Drexel since his return from Europe has been occupying his house at No. 1 East Sixty-second Street.

Eddy.—Mrs. Eddy and Miss Katherine Eddy, of Chicago, are here for the season.

Foster.—Mr. and Mrs. Giraud Foster will leave this week for Aiken, S. C.

Gould.—Mr. and Mrs. Elgin R. L. Gould and Miss Gould will be at home on Friday, 14 December, at No. 301 West Seventy-seventh Street.

Hanan.—Mr. and Mrs. John H. Hanan have closed Shore Acres, their country place at Narragansett, and will shortly sail for a cruise on their yacht, Saurus. They will visit the south of France.

Havemeyer.—Mr. and Mrs. Henry O. Havemeyer, Jr., are occupying their house ,No. 122 East Sixty-fifth Street, for the winter.

Herbert.—Lady Herbert, who had intended to sail for Europe, has changed her plans, and will remain here for the present.

Hoyt.—Mr. and Mrs. Gerald Livingston Hoyt will give a dinner, to be followed by a small dance, on 18 December.

Hyde.—Mr. and Mrs. Clarence M. Hyde have opened their house in Madison Avenue for the winter.

Irwin.—Mr. and Mrs. William Irwin and Miss Helen Irwin, and Mrs. Ivers have left for San Francisco.

McVicker.—Mr. and Mrs. Edward S. J. McVicker have taken the house at No. 160 East Sixty-fourth Street for the winter.

Mills.—Miss Gladys Mills and Miss Beatrice Mills are stopping with Mr. and Mrs. William Payne Thompson, at Roslyn, L. I.

Olin.—Mr. and Mrs. Stephen H. Olin have been stopping with Mr. and Mrs. J. Borden Harriman, in Mount Kisco, N. Y.

Potts.—Mrs. Frederick A. Potts and Mr. and Mrs. William Creighton Peet have returned from Oyster Bay, L. I.

Reid.—Miss Jean Reid is stopping with Mr. and Mrs. Payne Whitney, in Westbury, L. I.

Rhinelander.—Mr. and Mrs. Rhinelander will not entertain this winter, as they are in mourning.

Satterlee.—Mr. and Mrs. Herberft L. Satterlee are occupying their new house at No. 37 East Thirty-sixth Street.

Weatherbee.—Mrs. Edwin H. Weatherbee will be at home Mondays in December and January.

Williams.—Mr. and Mrs. R. H. Williams Jr., have returned from Southampton, L. I.

FOREIGN TRAVEL

Campania.—Sailing Saturday, 8 December: Mr. Walter W. Law, Mr. and Mrs. John Thomson, Lieutenant K. Ushioku, Dr. and Mrs. C. A. Schenck, and Mr. W. E. Gaynor.

Cretic.—Sailing Thursday, 6 December: Miss S. Hamersley, Miss A. H. Palmer, Mr. and Mrs. Edgar T. Mead, Mr. and Mrs. De Witt Davis, Mr. and Mrs. W. Bourke Cockran, Rear Admiral F. W. Dickens, of the United States Navy, and Mrs. Dickens, and Mr. J. Blakeley Creighton.

WAHINGTON

WEDDINGS TO COME

Cloman-Clement.—18 December, at the residence of Mr. John Hays Hammond, Lakewood, N. J.

Faison-Sowers.—19 December, at the residence of the bride, 1707 Massachusetts Avenue.

Littlefield-Ashmead.—19 December, in St. Margaret's Church.

WEDDINGS

Brooke-Barnes.—Lieut. Mark Brooke, U.S.A., and Miss Marie Fauntleroy Barnes, daughter of the late Dr. Jos. D. Barnes, were married on Wednesday, 12 December, in St. John's Church. Matrons of Honor: Mrs. Andrew Y. Bradley and Mrs. Eugene Hendley. Maid of Honor: Miss Florence Conrad. Bridesmaids: Miss Marie Brooke, Miss Evelyn Chew, Miss Louise Chase, and Miss Hester Shepard. Best Man: Lieut. Wade Carpenter. Ushers: Lieut. Frank Bell, Lieut. Elliott Dent, Lieut. Theodore Dillon, Lieut. Henry Robert, Lieut. Thomas Robbins, and Lieut. Henry W. Torney.

Hichborn-Hoyt.—Mr. Philip Hichborn and Miss Elinor Morton Hoyt, daughter of Mr. Henry M. Hoyt, were married on Wednesday, 12 December, at the residence of the bride, 1701 Rhode Island Avenue. Maid of Honor: Miss Constance Hoyt. Best Man: Mr. Henry M. Hoyt, Jr.

DINNERS

The President.—A dinner will be given by the President and Mrs. Roosevelt on Thursday, 13 December, for the Cabinet.

Clement.—A dinner was given by Mrs. Victor Clement on Wednesday, 5 December, for the Secretary of War and Mrs. Taft. Present were: The Assistant Secretary of the Navy and Mrs. Newberry, Mr. and Mrs. Hennen Jennings, Col. and Mrs. Potts, Mr. and Mrs. Henry Ward, and Captain Cloman.

Fairbanks.—A dinner will be given by the Vice-President and Mrs. Fairbanks on Saturday, 15 December, for the President and Mrs. Roosevelt.

Foster.—A dinner was given on Wednesday, 5 December, by Gen. and Mrs. John W. Foster for the British Ambassador and Lady Durand.

Oliver.—A dinner will be given by Miss Oliver on Friday, 14 December, for Miss Durand.

Pinchot.—A dinner was given by Mr. and Mrs. Pinchot, on Friday, 7 December.

Root.—A dinner will be given by the Secretary of State and Mrs. Root, on Thursday, 20 December, for the President and Mrs. Roosevelt.

Rosen.—A dinner was given by the Russian Ambassador and Baroness Rosen on Wednesday, 12 December, for the British Ambassador and Lady Durand.

Shaw.—A dinner will be given by the Secretary of the Treasury and Mrs. Shaw on Tuesday, 8 January, for the President and Mr. Roosevelt.

Southerland.—A dinner was given by Commander and Mrs. Southerland on Monday, 10 December, for Miss Durand.

Audenried.—A luncheon was given by Mrs. Audenried on Thursday, 6 December, for Miss Anna French, of Philadelphia. Present were: Miss Hitchcock, Miss Shaw, Miss Foraker, Miss Riggs, Miss Symons, Miss Palmer and Miss Carlisle.

DANCES

Addison.—A dance was given by Mrs. Arthur Addison on Wednesday, 12 December, for Miss Jessie Steele, at Rauscher's.

Bachelors' Cotillons.—The Bachelors' Cotillons will be given on Wednesdays, 2 and 16 January, and 6 February, at the New Willard.

McLean.—Mrs. John R. McLean will give a dance on Saturday, 15 December, for Miss Evelyn Chew.

Walsh.—Mrs. Thomas F. Walsh will give a dance on Monday, 31 December.

INTIMATIONS

White House.—Mrs. Roosevelt has returned from New York.

Cabinet-State.—Wilson.—The Assistant Secretary of State, Mr. Huntington Wilson, and Mrs. Wilson have taken an apartment at 1155 Sixteenth Street.

Treasury—Shaw.—Miss Enid Shaw, daughter of the Secretary of the Treasury, has returned to the Arlington after a visit of more than a month at Des Moines.

Treat.—Mrs. Charles H. Treat, wife of the Treasurer of the United States, and their daughters, Miss Mabel, Miss Gail, and Miss Gertrude, have arrived at Washington and joined Mr. Treat at the Arlington, where they will make their home this winter.

Attorney-General.—Miss Moody, of Haverhill, Mass., has arrived at the Shoreham, where she will pass several weeks, visiting her brother, the Attorney-General. Mrs. Oliver Cromwell has joined Miss Moody for a short visit, en route for the South.

Senate.—Crane.—Senator and Mrs. Murray Crane have returned to Washington, and have taken the residence of Rear-Admiral Upshur, in Rhode Island Avenue, for the winter.

Frye.—Senator Frye and his granddaughter, Miss White, are at the Hamilton for the winter.

Newlands.—Senator and Mrs. Newlands sailed for Havre on the Lorraine last Thursday, on account of the illness of their daughter, Frau von Bredow, who is in Berlin.

Raynor.—Senator and Mrs. Raynor, of Maryland, with her niece, Miss Bevan, of Baltimore, arrived at Washington last week, and will occupy apartments in the Highlands this winter.

House—Calderhead.—Judge W. A. Calderhead, of Marysville, Kans., arrived at Washington during the week, accompanied by two of his daughters, and will spend the winter at the Ednor, 2118 P Street, northwest.

Gillette.—Representative Gillette gave a theatre partyon Thursday, 6 December, for Miss Moody, the sister of the Attorney-General.

Longworth.—Representative and Mrs. Nicholas Longworth, who have been guests at the White House since their return to town, have taken possession of their residence on Eighteenth Street.

Shirley.—Miss Marjorie Critten, of New York, will be the guest of her sister, Mrs. Swager Shirley, at the latter's home, on O Street during the coming season.

AT THE THEATRES

Academy of Music, 14th St. and Irving Place
Wright Lorimer in The Shepherd King
Astor Theatre, B'way and 45th St.
The Daughters of Men
Belasco, 42nd St., West of Broadway
The Rose of the Rancho
Bijou, 30th St. and B'way
May Irwin in Mrs. Wilson-Andrews
Broadway Theatre, B'way and 41st St.
Anna Held in The Parisian Model
Casino, Broadway cor. 39th St.
The Blue Moon
Criterion Theatre, 44th St. and Broadway
Hattie Williams in The Little Cherub
Daly's Theatre, 30th St. and B'way
The Belle of Mayfair
Empire Theatre, 40th St. and B'way
John Drew in His House in Order
Garden Theatre, 27th St. and Madison Ave.
Madam Butterfly
Garrick, 35th St. and B'way
Wm. Gillette in Clarice
Hackett Theatre, 42nd St. West o B'way
Rose Stahl in The Chorus Lady
Herald Square Theatre, 35th St. and B'way
The Great Decide and About Town
Hippodrome, 44th St. and 6th Ave.
Neptune's Daughter and Pioneer Days
Hudson Theatre, 44th St. East of B'way
The Hypocrites
Keith & Proctor's
Fifth Ave. Theatre, 28th St. and B'way
Vaudeville
Union Square Theatre, at 14th St.
Continuous Vaudeville
23d St. Theatre, near 6th Ave.
All Star Vaudeville
Harlem Opera House, 125th St. and 7th Ave.
Continuous Vaudeville
58th St. Theatre, at 3rd. Ave.
All Star Vaudeville
125th Street Theatre, bet. Park and Lex. Aves.
Gallops
Knickerbocker Theatre, 38th St. and B'way
Montgomery and Stone in The Red Mill
Liberty Theatre, 42nd St. West of B'way
Eleanor Robson in The Girl Who Has Everything
Lincoln Sq. Theatre, 66th St. and B'way
Mrs. Temple's Telegram
Lyceum Theatre, 45th St. and Broadway
The Lion and the Mouse
Lyric Theatre, 42nd St. West of B'way
Mrs. Fiske in The New York Idea
Madison Square Theatre, 24th St., near B'way.
Carlotta Nillson in The Three of Us
Manhattan Theatre, 33rd St. and B'way
Grace George in Clothes
Majestic, 59th St. and B'way The Light Eternal
New Amsterdam Theatre, West 42nd St.
Richard Carle in The Spring Chicken
New York Theatre, B'way and 45th St.
Mamselle Sallie
Princess Theatre, B'way and 29th St.
Margaret Anglin and Henry Miller in
The Great Divide
Matinees Mon., Tues. Wed., Fri.
Alla Nazimova in Hedda Gabler
Savoy, 34th St. and B'way
The Man of The Hour
Wallack's, 30th St. and B'way
The Rich Mr. Hoggesheimer
Weber's, 29th St. and B'way
Twiddle Twaddle and the Squaw Man's Girl of
The Golden West

C=Carnegie. M=Mendelssohn. Cu=Cooper Union Auditorium. Cub=Cooper Union Hall. Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W A=Waldorf-Astoria.

Adele Margulies Trio—15 Jan., 19 Feb. ..... M
Boston Symphony Orchestra—10, 12 Jan., 21, 23 Feb., 22, 23 Mar. C
Boston Symphony Quartet—11 Jan., 22 Mar. ..... M
Franko's Concerts of Old Music—3, 31 Jan., 14 Feb. ..... M
Grasse—Violin recital—29 Jan. ..... M
Herbert's Orchestra—16 Dec. ..... D T
Kaltenborn Quartet—16 Jan., 27 Feb. ..... M
Kneisel Quartet—8 Jan., 5 Feb., 5 Mar., 2 Apl. M
Marum Quartet—13 Dec., 24 Jan., 21 Feb. ... Cub
Musical Art Society—13 Dec., 7 Mar. C
N. Y. Symphony Orchestra—15, 16, 29, 30 Dec. C
Olive Mead Quartet—20 Dec. ..... M
Oratorio Society—27 Dec., 19, 26, Mar. C
People's Symphony Concerts—27 Dec., 31 Jan., 21 Mar. ..... Cub
People's Symphony Concerts—28 Dec., 1 Feb., 22 Mar. C
People's Symphony Chamber Music Club—14 Dec., 18 Jan., 8 Feb. ..... Cub
Philharmonic Society—21, 22 Dec., 4, 5, 25, 26 Jan. C
Philharmonic Society—23 Dec. C
Royal Welsh Male Choir—16 Dec. C
Russian Symphony Concerts—20 Dec., 17 Jan., 7, 28, Feb., 14 Mar. C
Russian Symphony Orchestra—23 Dec. ..... H
Swedish Singing Society—23 Dec. C
Symphony Concerts for Young People—15 Dec., 19 Jan., 9 Feb., 2, 30 Mar. C

PAST CONCERTS

Madame Gadski gave her only New York recital at Carnegie Hall, Tuesday afternoon, 11 December. This fine artist, who is unquestionably one of the three greatest Wagnerian sopranos, received a cordial welcome from a large audience.

The full programme follows:

Songs—
Somebody (R. Burns) ..... Schumann
Highland Cradle Song (R. Burns) ..... "
Out Over the Forth (R. Burns) ..... "
Faithful Johnnie (R. Burns) ..... Beethoven
Mother, O Sing Me to Rest (F. Hemans) ..... Franz
Who is Sylv (Shakespeare) ..... Schubert
Hark, Hark, the Lark (Shakespeare) ..... "
Mme. Gadski
Piano Solo.—Ballade, Op. 47 ..... Chopin
Mr. Frank La Forge

Songs—
Aimons nous ..... Saint-Saëns
Aime moi ..... Bemberg
Veborgene Wunden ..... La Forge
Like the Rosebud ..... "
A Maid Sings Light ..... MacDowell
Slumber Song ..... A. Zuckermann
June ..... H. H. A. Beach
Mme. Gadski
Piano Solo.—Polonaise ..... Liszt
Mr. Frank La Forge

Songs—
Horst du's hoch im Luften ziehn.....A. Spanuth
Freundliche Vision .....R. Strauss
Mit einer Primula Veris .....Greig
Verborgenheit (request).....Hugo Wolf
Er ist's..... .. .. "
Mme. Gadski

Gyongyoshalaszy, a Slavic composer-pianist, who played at both Newport and Bar Harbor last summer, gave a recital at Mendelssohn Hall, Tuesday afternoon, 11 December.

The Kneisel Quartet gave its second concert of the season at Mendelssohn Hall, Tuesday evening, 11 December. The occasion was signalized by the participation of Mr. Walter Damrosch and his fellow members of the N. Y. Symphony Quintet, who gave an admirable performance of Beethoven's Quintet in E-flat major for piano, oboe, clarinet, horn, and bassoon.

Another interesting feature of the programme was the first performance in this country of Ravel's quartet in F-major.

The full programme was as follows:

Quartet in F major.....Maurice Ravel
Modere, Tres doux
Assez vif, Tres rytheme
Tres lent
Agite
(First time)
Quintet, for Piano, Oboe, Clarinet, Horn and Bassoon in E-flat major, Op. 16.... ....Beethoven
Grave; Allegro ma non troppo
Andante cantabile
Rondo (Allegro ma non troppo)
Quartet in F-major, Op. 41, No. 2.....Schumann
Allegro vivace
Andante, quasi Variazioni
Scherzo (Presto)
Allegro molto vivace

CONCERTS AND PROGRAMMES IN ADVANCE

The Musical Art Society, under the directorship of Mr. Frank Damrosch, will give the opening concert of its fourteenth season at Carnegie Hall, this (Thursday) evening, 13 December.

Programme:

Ave Reginia .....Palestrina
Kyrie.....Benevoli
Christmas Carols.....Old French
Laudi Alla Vergine Maria.....Verdi
Comest Thou.....Herzogenberg
Darthula.... .....Brahms
Schweigen .....Reger
Evening Scene..... .....Elgar

"The above programme, with the exception of the Sonata, will be repeated by the same choir under Frank Damrosch, at the Second Symphony Concert for Young People, to take place at Carnegie Hall, Saturday afternoon, 15 December."

The Auxiliary Club of the People's Symphony Concerts announces that its second chamber concert, to be gven at Cooper Union Hall, Friday evening, 14 December, will be devoted exclusively to Beethoven.

The septette of artists comprises Mr. Henry P. Schmitt and the six first instruments of the People's Symphony Orchestra.

Programme:

Piano Quartet, E-flat major, Op. 16.....Beethoven
(For Piano, Violin, Viola and 'Cello)
Romanza for Violin and Piano in F
Soloist: Mr. Henry P. Schmitt, Violinist; assisted by Miss Marguerite Stillwell, Piano.
Septette, E-flat major, Op. 20 .....Beethoven
For Violin, Viola, Cello, Contra Bass, Clarinet, Bassoon and French Horn

The Lockwood String Quartet, composed of Mr. S. P. Lockwood, first violin, Mrs. Angelina Lockwood, second violin, Miss L. E. Neidhardt, viola, and Mr. E. A. Bronstein, 'cello, announces the opening concert of its fourth season to take place at Carnegie Chamber Music Hall, Friday evening, 14 December, at 8:20 o'clock.

The assisting artist will be Mr. John Mereen Cushing, pianist.

The New York Symphony Orchestra, Walter Damrosch, conductor, will give its fourth pair of concerts at Carnegie Hall, Saturday evening, and Sunday afternoon, 15 and 16 December. Soloist: Mr. Moriz Rosenthal.

Programme:

Symphony (Pastoral)..... .. .. Beethoven
a Awakening of happy emotions on arriving in the country
b Scene at the brook
c Merry reunion of the country folk: Thunderstorm, and song of the Shepherds after the storm
Concerto for Piano and Orchestra, B-flat minor Scharwenka
Redemption, Morceau, Symphonique...Cesar Frank
(First time in New York)
Vitava (River Moldau), Symphonic Poem Smerana
Descriptive of the River Moldau and the Life of the Peasants and Nobles Living on its Banks

The Russian Symphony Society, Modest Altschuler, conductor, will give its second concert of the season at Carnegie Hall, Thursday evening, 20 December, at 8:15 o'clock. The remarkable feature of this concert will be the appearance of Russia's famous composer-pianist, Alexander Scriabine, who comes to the country as the guest of the Russian Symphony Society.

Programme:

Symphony No. 3, (first time).....Glazunoff
Piano Concerto (new) .....Scriabine
Played by the Composer
Bohemian Capriccio (new).....Rachmaninoff

ROYAL WELSH MALE CHOIR

The Royal Welsh Male Choir will give its only concert in New York Sunday evening, 16 December, at Carnegie Hall, This choir, which has won high praise in England, was founded in 1885 by a little band of miners of Trearchy, in North Wales. At its approaching concert the choir will have the assistance of the Misses Cove and Hall, and of the Messrs. Jones, Evans, Edwards, and Davis.

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EXHIBITIONS NOW ON

New York. National Arts Club. Exhibition of books and hand-bindings. Until 15 Dec.

Collin's. Bronzes after famous French masters. During Dec.

Ehrich's. French paintings of the eighteenth century.

Knoedler's. Portraits by A. Muller-Uri and paintings (The Flowers of Holland), by George Hitchcock. Until 15 Dec.

Wunderlich's. Collection of Old English prints in colors. Until 22 Dec.

Noe's. Recent paintings by Charles Caryl Coleman. Until 22 Dec.

Montross'. Pictures by Childe Hassam. Until 29 Dec.

Keppel's. Portraits of women and children. Until 5 Jan.

Modern Gallery. Paintings by J. Campbell Phillips. Until 29 Dec.

4 West 40th Street. Wood carvings by Miss E M. Heller.

Salmagundi Club. Exhibition of water colors by members. Until 22 Dec.

Astor Library. Plates from the etcher and from F. Hopkinson Smith's Venice of To-Day.

Lenox Library. Prints from the A. A. Hopkins collection of photographs of Italian works of art, and (in lower hall) etchings by the late Adolphe Lalauze.

Boston. Boston Art Club. Exhibition. Twentieth Century Club. Miniatures by the Philadelphia Society of Miniature Painters. Until 15 Dec.

Chicago. Art Institute. Exhibition of Arts and Crafts. Until 20 Dec.

Art Institute. Annual of the Society of Western Artists, and paintings by Hermann Dudley Murphy. Until 26 Dec.

Newark. Public Library. Pictures of travel.

Los Angeles. College of Fine Arts. Winter exhibition. Until 15 Mar.

Philadelphia. Pennsylvania Academy of Fine Arts. Annual of the T Square Club. Architectural designs, Mural paintings; Sculpture and Arts and Crafts. Until 30 Dec.

Art Club of Philadelphia. Eighteenth Annual. Oil paintings and sculpture. Until 16 Dec.

Providence. Art Club. Exhibition of thumb-nail pictures. Until 23 Dec.

Washington. Corcoran Gallery of Art. Eleventh Annual of the Washington Water Color Club. Until 15 Dec.

EXHIBITIONS TO COME

New York. Fine Arts Gallery. Winter exhibition of the National Academy of Design. 21 Dec. to 20 Jan.

Knoedler's. Paintings by Frederic Remington. 17 to 31 Dec.

291 Fifth Ave. London Tea Rooms. Water colors by Mr. Harry Allchin. 16 to 22 Dec.

Chicago. Art Institute. Loan exhibition of engravings and paintings by Frederic Clay Bartlett, William P. Henderson and Edgar S. Cameron, of Chicago. 1 to 20 Jan.

Philadelphia. Pennsylvania Academy of Fine Arts. One Hundred and Second Annual Exhibition. Oil paintings and sculpture. 21 Jan. to 24 Feb., 1907. Entry cards by 15 Dec. Exhibits by 22 Dec., except in Philadelphia, New York and Boston, where works will be collected on 31 Dec., and 2 and 3 Jan.

Washington. Corcoran Gallery of Art. Exhibition of contemporary American oil paintings. 9 Feb. to 9 Mar. Entries to be made before 20 Dec. Exhibits received until 22 Jan.

AUCTION SALES

New York. Silo's (up-town), Oil paintings. 14 Dec., 8.15 P. M.

Knickerbocker. Carved ivories. 14 and 15 Dec., 2.30 P. M.

Modern oil paintings. 15 Dec., 4 P. M.

GOSSIP

THE Travelling Exhibition of one hundred oil paintings, gathered together by Mr. James B. Townsend, the editor of the American Art News, is meeting with much success. The exhibition was first opened on 22 October, in the Carnegie Library, at Nashville, where it remained for about three weeks, and was well attended. It was then transferred to Atlanta, and from there will be sent to Knoxville, New Orleans, Tampa, Savannah, Charleston, and Baltimore. The paintings have been selected so as to give as great a variety of subjects and style of work as possible. Among the well-known artists represented are: Gifford Beal, Carroll Beckwith, Blakelock, Blenner, Boughton, F. A. Bridgman, C. T. Chapman, William M. Chase, F. S. Church, I. E. Couse, Bruce Crane, C. C. Curran, Leon Dabo, E. W. Deming, C. M. Dewey, J. H. Dolph, Charles Warren Eaton, Ben Foster, Edward Gay, Birge Harrison, George Inness; Sr. and Jr., Bolton Jones, J. C. Nicoll, Leonard, Ochtman, Edward Potthast, W. Merritt Post, F. K. M. Rehn, R. M. Shurtleff, J. H. Twachtman, A. T. Van Laer, Douglas Volk, A. H. Wyant, Homer Martin, Winslow Homer, H. W. Ranger, J. Francis Murphy, and J. Alden Weir.

The eleventh annual exhibition of the Washington Water Color Club was opened with a private view in the Corcoran Gallery of Art, at Washington, on 24 November. While not a large exhibition, the standard is high, and many of the country's best water-color artists are represented.

The two prizes of $100.00 and $50.00, offered, by the trustees of the Corcoran Gallery, were awarded to Boulevarde Montparnasse, by H. Hobart Nichols, and Gloucester Neck, by Sarah Sewell Munroe, respectively, while honorable mention was accorded to The Home Field, by Robert Coleman Child, and A Day of Clouds, by Marianna Sloan.

A few of the other notable paintings shown are: Summer, by Hugh H. Breckenridge; A Pool in the Meadow, by Wm. H. Holmes; Misty Evening in the Grand Canyon, by Lucien Powell, and Sunset in the Woods, by James Henry Moser.

Among the many interesting exhibits shown at the thirteenth annual Architectural exhibition of the T Square Club, of Philadelphia, now being held at the Pennsylvania Academy of Fine Arts in that city, are the drawings and plans submitted by Americans in the recent competition for the Peace Palace of The Hague. These are hung in the main hall, together with photographs of the works of all the foreign prize-winners.

Other notable architectural works shown are the Park Commission's plans for municipal improvements in Washington; the Wisconsin State Capitol, by Peabody and Stearns; the New York Terminal, by McKim, Mead and White, and the Washington National Museum, by Hornblower and Marshall. In the upper hall are hung recent mural decorations, by such well-known artists as E. H. Blashfield, Karl Newman, John La Farge, and W. S. Van Ingen, and in other galleries are exhibited the original casts of recently completed groups of sculpture, by Daniel French, Karl Bitter, Charles Grafly, and other noted sculptors. The exhibition will remain open until 30 December.

At the annual exhibition of the New York Water Color Club, held last month at the American Fine Arts Gallery, in New York, thirty-five pictures were sold for a total of $1,900.

Special exhibitions are now being held at nearly all the New York art dealer's galleries, and there are an unusual number of excellent examples by old and modern artists, together with many etchings and engravings that will more than repay a visit.

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CONCERNING ANIMALS

[NOTE.—Communications concerning animals or birds, and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

GREAT AID GIVEN BY NEW YORK PRESS

AMong recent encouraging indications that the spirit of humaneness is gaining ground are incidents that take place in different parts of the country and letters published by the press. Among New York journals The Globe, an evening newspaper, is to be especially commended for opening the hospitality of its columns to all phases of appeal for the betterment of the lot of animals. It is more ready to publish correspondence about helpless creatures, even when criticism of existing institutions or trades is included. To the credit of the New York press generally, be it said, that it gives a generous amount of space to the report of matters that concern animals in general, and all instances of the saving of human life by dogs, cats, parrots, or horses are given a wide publicity that is inevitably educative to the community, which is always impressed by the importance of what it sees in print.

A SHAME FOR THE MUNICIPALITY

Bearing on this matter of educating the public was an excellent letter from John T. Ross to the Evening Post, on the public auctioning of old police horses, which ran in effect as follows: "I am surprised and disgusted that a wealthy city like New York would treat its old horses in such a manner. If they cannot be kept until they die a natural death, surely they could be destroyed in a humane manner. I am surprised that the American Society for the Prevention of Cruelty to Animals does not take this matter up. I am president of our local S. P. C. A., and am very much interested in the work of preventing cruelty to dumb animals, which I must plead as my excuse for writing." It is a pleasure to republish this letter, as it is the aim of this department to develop a strong public sentiment against this cruel and unjust practice of selling these faithful horses to a life of untold misery, and all for a few paltry dollars, that are turned into the police pension fund. Cannot this wealthy municipality afford to pension its official peace guardians without crucifying horses who by faithful service have earned at least a quick and humane death when their Police Department careers are over?

HORSES PROTECTED BY A WILL

The will of the late well-known whip and lawyer, Thomas A. Maitland, of Rye (N. Y.), when offered for probate recently was found to contain the following clause: "I earnestly entreat her (his wife) to care for any of my animals that may be in my possession at the time of my death, notably my coach team—All Scarlet, Phenix, Free Lance, and Constitution—and that when these horses are past service they must be shot."

A FINE TURNING OF THE TABLE

Another encouraging incident occurred in connection with a cab horse. Two ladies hired a hackman, and entered his vehicle, but he beat his horse so cruelly as soon as he started to drive, that his fare refused to remain in the carriage. The driver demanded a fare of fifty cents, although he had proceeded but two blocks. The cruel Jehu, accordingly, haled the ladies to a police court, as they pluckily refused to accede to his demand. When the Police Magistrate heard the particulars of the case, he complimented the ladies, and held the brutal driver for cruelty to animals, for trial in Special Sessions, a most cheering turning of the tables. This is a rather severe way to teach a cabbie to respect the right of his horse to decent treatment, but it is likely to be efficacious. Perhaps the day will come when drivers convicted of cruelty to horses will be deprived of their licenses.

BRAVES DEATH TO RESCUE HER DOG FRIEND

A heroine is Annie Webber, of 936 Tremont Avenue, the Bronx, who at great peril to herself rescued her handsome St. Bernard dog, Nero, from a horrible death by burning. The dog has been an inmate of the household for twenty years, the constant companion and guardian of Miss Webber. To insure him great comfort he was recently lodged in a comfortable stall in the stable. A fire broke out in the stable, and it gained considerable headway before Miss Webber could undertake the rescue of her pet. Flames had almost enveloped the stable as the brave and humane girl threw open the stable door. Covering her head with an apron, as a protection against the smoke, she groped her way to Nero's stall, caught him by the collar, and dragged him out. The girl's hands were badly burned. The stable was destroyed. All honor to the girl who faced a terrible death to rescue her faithful friend.

NEEDED—A SCIENTIFIC SYSTEM OF HUMANE EDUCATION

The progress of humane education is not as rapid as the friends of the movement would like, the great lack being an intelligently devised system of instruction. E. K. Whitehead, of Colorado, the widely known anti-cruelty advocate, in urging the necessity of humane instruction from an ethical standpoint, said recently: "Such training should be direct, specific, formal and independent, because its importance deserves such treatment. It deals with one whole side of our natures, and should not be incidental to or dependent upon anything else; should not be unscientific, haphazard ill-considered and uncertain. Here a wide field for discussion of methods and means and results opens out."

"It is a department of education that has as yet received only a fractional part of the attention it ought to have. I believe the time has come to begin a discussion of it, and I hope that as in many other things, Colorado will lead in this by making humane education a regular formal and scientific part of her educational system. The number and influence of those who realize the importance of humane education is rapidly growing in all parts of the country, but so far no one has tried to reduce it to practice in the school system of a State."

AN APPEAL FOR ANIMALS IN TRANSPORT

No question is nearer the hearts of humanitarians than the terribly cruel experiences of animals in transportation—dreadful wrongs that should be righted, not alone for the sake of the frightfully abused animals, but because of the great menace to the health of the community that results from eating the flesh of animals who have suffered cruel tortures for days previous to their killing. Starvation, the wounding from prodding and from jostling with fellow victims, and all the long catalogue of abominations endured by animals in transportation cannot but make the flesh of the animals more or less poisonous. For the sake of human beings, as well as animals, anti-cruelty individuals and associations are a unit in efforts to mitigate the sufferings of cattle in transportation. In this vital work the American Humane Association has done great service, and this autumn it sent out the following appeal to our chief Executive:

HON. THEODORE ROOSEVELT, PRESIDENT,
White House, Washington:

I understand that, in your coming message to Congress, special attention will be given to the subject of child labor and that recommendation will probably be made by you for a Congressional investigation of child-labor conditions and problems throughout the country. I wish to say that this organization is in most hearty sympathy with a movement of this kind, and believes that conditions are such as to warrant the most careful study on the part of the federal government with a view to remedial legislation as far as it lies within the province of Congress to correct these evils.

I would also venture to urge upon you that similar consideration be given the subject of the treatment of animals in transportation. Splendid service was rendered by you in improving conditions connected with the packing houses; Congress also passed a law extending to the shippers of live stock the privilege of extending the period during which such live stock could be shipped without food, water, or rest, from twenty-eight to thirty-six hours. Humanitarians, as the result of much intelligent and careful study of this subject, believe that this amendment to the federal statute was a mistake, and will result in added cruelty and suffering. In order to clear up the difference of opinion which exists between the cattle men and railroads on one side, and the anti-cruelty societies and their friends on the other, I would most respectfully request you to include in your message a suggestion for the appointment of a Congressional Committee which shall thoroughly investigate this subject, not alone by sittings in Washington, but by careful personal inspection of stock yards, stock trains, and all the conditions connected with stock transportation.

What avail will be the regulation of sanitary conditions in packing houses if stock is delivered in a fevered and poisonous condition because of excessive hardship and privation during transportation? From the best information which this Association can obtain, it seems that there are over one hundred thousand head of stock which either die or are mutilated in transportation. Men familiar with conditions claim that these carcasses have constantly been used for food purposes. Surely this is a crying evil, and is worthy of your attention as a lover of animals and a believer in fair play for the weakest.

It is quite possible that the removal of the evils connected with stock transportation will ultimately result in breaking up the great packing centres and the killing of stock at scattered points where they are raised, and the distribution of meat for food purposes in refrigerator cars. If this is the necessary solution it can only be a question of time when it will be realized.

Trusting that the suggestions which I have made will commend themselves to your judgment and receive your official sanction, in part, at least, I am

Very respectfully yours,
(Signed) W. O. Stillman,
President

The American Humane Association,
Albany, N. Y.

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[NOTE.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose stamped and addressed envelope for reply and state page and date. See illustrations in Vogue.]

COPIES OF LOVELY FRENCH COSTUMES AT MODERATE PRICES

EVen one who makes it a point to keep abreast of every new movement and undertaking in the shops is now and again astounded by the rapid growth and establishment of some admirable enterprise which seems to have sprung up and planted itself securely in the course of a night. I must tell you of one, a recently opened dressmaking department in one of the large stores, which fills a peculiar need. Here are to be seen the best culling of imported models in gowns, waists, cégligées, and wraps, from many of the celebrated Parisian makers—originals which are brought into this country at high cost, shown at the most fashionable modiste's, and for copies of which anywhere from $100.00 to $500.00 are asked. And it is these excessive prices for reproductions at which we have for years rebelled in vain, that have been taken up by the shop I mention. Here one may have a frock made after the model, following it in every detail of tone and trimming, omitting not one of the unique little touches that give the charm to the French gowns, and yet at prices from one third to one half less than those quoted by many makers. The fitters employed are widely experienced, and one is surrounded by all the conveniences of a perfectly appointed establishment.

PRINCESS CLOTH GOWN

In the first sketch is illustrated a charming frock, its graceful folds made after the design of a famous French coutourière. For it is used a fine quality of dull-finished broadcloth, on which is imposed an arabesque appliqué of velvet, finished at the edges in soutache. Particular attention is drawn to the line at the hips, which is at once curving and yet flat, continuing the gradual sweep from the underarm. For a woman who has or dreads a tendency to thickness about the abdomen this gown cannot be equalled, for its treatment at that point bespeaks the touch of the connoisseur. The pointed belt of cloth, with its four large buttons in the front, ringed with braid, continues only halfway around the waist. It slopes down just enough to give flatness at the front, this being carried out by the paneled sides, which meet in an inverted box plait, released at knee depth. From shoulder to hem the back of the frock shows an unbroken line, the long, moderate curve of the yoke lengthening the waist delightfully. The shoulder also hallmarks this as the product of an adept, for over the guimpe it might so easily be clumsy, whereas it lies smooth and close, without a wrinkle. The lace underwaist is in one with the princess top, and is tacked on a fitted taffeta lining that ends at the hips. The dress could, of course, be utilized with different blouses, by taking the waist out entirely. Fine plaitings of batiste, lace-edged, are brought up on the outside of the sleeves, with a number of ruffles at the elbow. The foot of the skirt is ornamented front and back at each side by the applied design of velvet. I was taken with this frock, as its superior cut and design place it quite out of the ordinary, and it has a smartness all its own. It is to be had in three shades, champagne, brown, and white, and may, of course, be ordered in any other color as well as in a variety of fabrics. Velvet is admirable in it, as there is such ample sweep in the skirt to show off the beauty of a handsome material. In cloth, made to individual measurements, the price is $63.74. It is scarcely believable, this moderate cost, but it goes to prove that it is possible under the right management to get a copy of an exquisite gown without paying exorbitantly for it.

BROWN CREPE METEOR

The handwork alone on the model shown in the second drawing increases its cost, for this consists of a myriad small marguerites, crocheted and joined to form a broad insertion with deeply indented points. The labor involved is tremendous, and since it would be impractical, if not impossible to imitate it in this country, something else equally effective can be substituted in a copy—dye Irish lace, for instance, would be lovely, and scarcely as expensive. Brown taffeta lines this gown throughout, and shows beneath the open mesh of the trimming. This is handled so well, in the simple manner of the French, who understand line to perfection and never break its continuity, but preserve the symmetry of a gown as an architect that of a building. Hence their success, as exemplified by this gown, where the bands of crochet continue from the collar to the foot of the skirt, branching off just above this point into a wide flounce, that hangs three inches or so above the floor. Under this is a deep hem of the crêpe de chine. Only at the bust is the severity broken at all, and there by a small velvet inset tab edged with dangling silk balls. The dress is, in reality, cut all in one, but the folded belt of the material gives the impression that the waist is separate. At the middle front a piece of velvet is laid from side to side, crossing the embroidery. Such a frock for receptions, luncheons and calling, is modishness itself. As crêpe de chine in every guise, and especially in this handsome quality known as meteor, is so decidedly in vogue this winter. The cost of the model is $160.00. French net lace over chiffon is used for the yoke and cuffs.

2.

PALE AMETHYST CLOTH WRAP

The color of this, a pastel tone of the fashionable amethyst, is lovely, and the exquisite embroidery, with its brown and burnt-orange chrysanthemums and delft-blue passion flowers, all combined into an Oriental whole by an overspreading Chinese design in silver thread, is a treatment worthy of notice.

The third illustration shows the charming drapery of this heavy cloth wrap which is cleverly caught here and there in a casual way that abolishes all stiffness of effect, and yet presents a cloak that is distinctly clever and uncommon. The back is hung from the shoulders, Empire fashion, the folds caught and confined by two bands of cloth that are laid in loose irregular tucks from side to side. These strappings continue in a sloping line over the shoulders, one ending there, and the other going to meet the very full fronts that are laid in turned-back shaped revers, which end in points, and are held by silver braid, large buttons, and heavily fringed silver tassels. A surplice vest of the embroidery is inset with a silver braid on its edge. The collar, also of the handwork, runs around to the back of the neck, where it is cleft in the middle. The bottom of the coat is curved, and the side seams are opened for some distance, across which space run straps of cloth surmounted by huge satin buttons appliquéd in silver braid. This, without being pretentious or of perishable or showy materials, is a coat quite elaborate enough for large functions, and to my mind the dull finish of the cloth is far smarter than more gorgeous fabrics of high-lustre finish. Price, $125.00.

3

LEATHER MOTOR BAGS

Half the tedium of Christmas shopping would be done away with if only one could know beforehand just what one wanted, and what are the most attractive novelties. Although it is impossible to cover quite everything in the space allowed, a number of new things brought out during the past two weeks have been seen, and these will undoubtedly fill the requirements of many a seeker. The new motor bag, from which one's toilet can be completely remade after a dishevelling run, is quite as attractive and ingenious an invention as could be wished. In a medium-sized bag, not at all of the bulk warranted by its contents, are to be found an ivory comb, hair brush, and clothes brush, a gilt-topped flask and vinaigrette, a leather-covered book of soap leaves, and a powder puff and mirror. Nothing more is needful to regain a well-groomed appearance, and yet the articles are all stowed away most compactly in pockets of the moiré lining, and space is still left for handkerchiefs and extra belongings. All leathers are procurable in this new-style bag, one which may be counted upon to prove novel to the recipient. The price is from $25.00 to $35.00. Handsome gilt mountings ornament the outside.

AFTERNOON BAGS

The reticule carried in the morning for shopping has now attained such proportions that a distinct article is necessary for calling later in the day. For this purpose the daintiest little bags in pigskin and every possible shade of leather have appeared, fitted only with a change purse and a single middle compartment for cards. Any gown may be matched in these bags. The make and finish are of the best quality. Either a chain or strap provides the handle. Price, $4.95.

GARNET JEWELRY

Revivals of old fashions seem to be the fad of the hour, and among them the use of garnet jewelry is noticeable. A lovely bracelet is set in these stones, placed close together to form a solid surface on oblong plates, hinged together. To break the monotony of the deep color single beadings of gold are inserted in the crevices between the garnets. A straight line of tiny garnets is set around the edge to form a border. This trinket is quaint and fascinating. It is to be had for $21.95.

RHINESTONE AND SAPPHIRE BELT BUCKLE

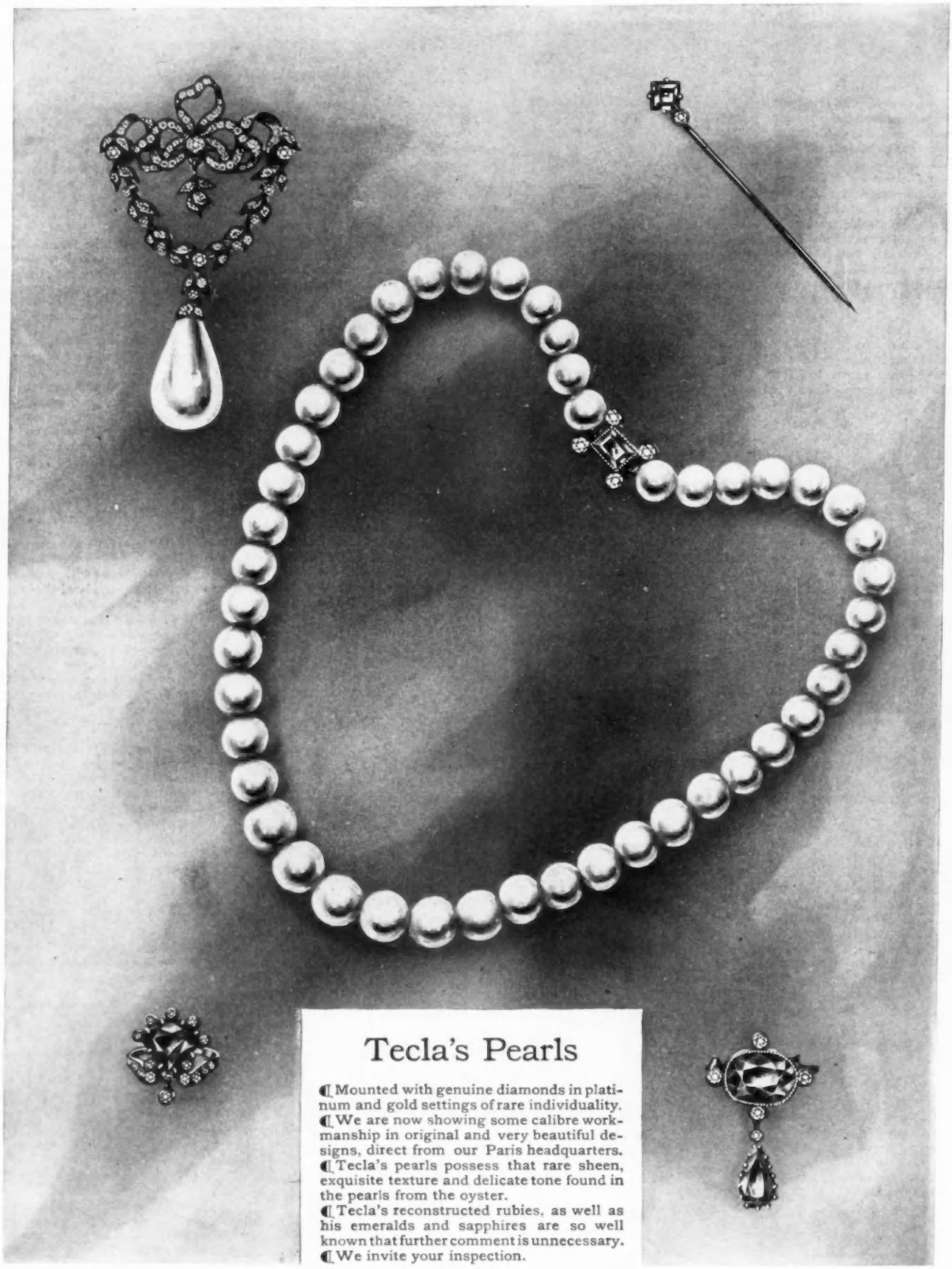
A rarely lovely buckle is shown in a shop where one is always sure of finding attractive new things. The shape is oval, and very simple, though extremely charming. Waving lines are intertwined, one studded in sapphires, the other in rhinestones, and the result is a tasteful and handsome ornament, of great brilliancy and yet with none of that flash and glare which make so many imitation pieces undesirable. Price, $18.95.

SILK PETTICOAT AFTER FRENCH MODEL

A superlatively lovely piece of underwear ist his, the copy, identical with an imported original, being made in this country at exactly half the price of the model. It is in pastel pink taffeta, the upper portion mounted on a French band, the lower spreading in one great billowy mass of pinked box-plaits in estooned effects. These frame and separate shaped panels crossed by diagonal tuckings, below which they appear again in graceful drapings and garlands. Just above the bottom of the skirt is accordion plaiting some five inches wide, on which the edge of the pinked plaitings form a thick ruche. Beneath this is a full-length under flounce finished by a plain ruffle. The petticoat is unique in the entire absence of lace in its adornment, the frou-frou and airy daintiness being accomplished by the deft arrangement of the fluffy pinkings. Price $22.00. Quite elaborate enough is this for wear with a ball gown, even more than usually gorgeous, and it is perfection for use as a slip under the many chiffon and net gowns which are now so universally made without a lining. A printed chiffon over it would prove no less than entrancing.

"SEEN IN THE SHOPS" ILLUSTRATIONS

TECLA'S RECONSTRUCTED GEMS



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Mounted with genuine diamonds in platinum and gold settings of rare individuality.

We are now showing some calibre workmanship in original and very beautiful designs, direct from our Paris headquarters.

Tecla's pearls possess that rare sheen, exquisite texture and delicate tone found in the pearls from the oyster.

Tecla's reconstructed rubies, as well as his emeralds and sapphires are so well known that further comment is unnecessary.

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VOGUE

SANTA CLAUS OR FIANCÉS

UNTIL DEATH DO US PART

THIS age, with its passion for investigating whether its dolls of authority and convention are, or are not, stuffed with sawdust, and which for these many years has been in some instances modifying, and in others overthrowing, its religious creeds, has also from time to time called upon marriage until death to justify itself. One of these seasons of discussion is upon us and a group of serious-minded men have recently, in convention, developed a plan through which it is hoped to bring about a uniform divorce law that shall be operative in all parts of the country, thus doing away with existing individualistic State laws, which frequently in their workings out bring perplexity and disgrace on innocent parties. Other recent contributions to matters bearing on marriage are a much discussed book and interviews concerning the question of what ails matrimony. All the distinguished men and women who have expressed their views admit that the estate is not in a satisfactory condition, and a number are of the opinion that a prime cause of conjugal unhappiness is the ignorance in which it is the custom to keep young people as regards its true character. The whole influence of social convention—the theatre, novels and poetry—is in the direction of encouraging the belief that self gratification, whether of love or ambition, is the object and the office of this institution, whereas, if the history of marriage teaches anything at all, it shows invariably that it is a disciplinary school for character and not a land of moonshine where eternal happy lovers roam, or a condition where ambition is completely satisfied, with no penalties to pay.

As lack of proper preparation is assigned by most investigators as the main cause of unhappy marriages, it would seem that all advanced students of sociology, as well as ethical leaders, with one accord should advocate that the youth of both sexes be carefully instructed as to the real character of the institution, and not left, as now, to get its views largely from romantic literature on the stage and in novels. To the surprise of most readers, Dr. Felix Adler, who has said more sane things about matrimony on the rostrum and in books than almost any other leader of thought in this age, in an interview gave it as his opinion that it is not desirable that the inevitable non-joyful experiences of the dual state should be presented to the attention of young women and men. This does not seem fair treatment of the young whom the elders of the race, as a rule, encourage it in early and indiscriminate marriage. When recruits for the foreign mission field are trained there is no glossing over, or ignoring, of possible or inevitable hardships or bitter experiences, and in the enterprise of matrimony, which so much more vitally affects the character and life of the individual, how much more necessary is it that the subject be presented on its dull as well as its brighter side.

To this practice of absolute frankness must parents and guardians come if what is known as the divorce evil is to be kept within the bounds of decency, for the youth of this age, who have so largely thrown off the authority of the old religions and conventions, will not submit to stay married, as has been the custom heretofore, if it continues to find conditions to have been misrepresented. The novels and the plays will have largely to be reconstructed in the interests of the realities of life, if the elders come to treat their young sons and daughters as honorably as they do the prospective missionary worker. But what of that? Think what millions of young people would then be spared the lingering and heart-corroding process of disillusionment (and in many hundreds of cases the disgrace of divorce), if the younger generation were to be frankly instructed that marriage is not all cakes and ale!

MRS. MEARS

BY GAINSBOROUGH

SEE TEXT "COSTUME IN FAMOUS PAINTINGS," PAGE 11

WHAT SHE WEARS

MODES AT THE SHOW—RED COATEES —GRAY COSTUMES—WRAPS — EVENING GOWNS —HATS

HOrse Show week furnished all the proof needed, had it been required, that the luxury in dress this year shows greater costliness and magnificence of gown materials, laces, furs, ornamentation and trimmings.

A SHORT SUMMARY

At the forenoon attendance black-cloth costumes were noticeably frequent, and although inconspicuous in a sense, they carried with them the smartest cachet imaginable. In truth, they were very expensive gowns, exquisitely made, many of them braided, others trimmed with velvet, or with short coats of entire black breitschwantz. Cloth gowns predominated; among them the smoke-grays and moleskin-gray shades were fashionable. There were many other shades of gray to be sure, many fine tones of green, blue and bronze-green, and all the smartest in the darkest shades. Single color when trimmed in gradations of self-tone had decidedly the best effect. The only contrast permitted in the trimming line was that of fur.

Evening gowns were not only of the most satiny cloths, but often had net in combination as part trimming. The various light shades of shell-pink, shrimp-pink, as well as pastel-blues, greens, mauves, yellows, and many diverse red tones predominated, in spite of the fact that there were also very many white gowns. Bodices invariably had white guimpes or guimpe effects of white lace. Occasionally colored chiffons took the place of white, but they seldom were as becoming. The sleeves of these bodices received their full share of lace insetting, used in such a manner as to conform to the lines of the guimpe. In the tailor-made costumes, match chiffon blouses instead of white ones, were by far in the best of taste, and white guimpes with cloth suits were introduced into this colored chiffon blouse in a very reserved way. There were not many princess gowns, except in some very diaphanous materials, and they rather bore evidence of having had the wear of the past season. Princess gowns, as a general thing, have been too popular to be very chic this winter.

Among the young contingent lace waists with straps and epaulets were as much in vogue as they have been for the past year. This is a particularly girlish style, as it is a most becoming one, and promises to have the same vogue during the winter season. Very pretty effects were achieved by the introduction of brown tulle, or chiffon, as a contrast to gowns of the most delicate color. This seemed to be a particular fancy with the young set.

RED COATEES—GRAY COSTUMES

The popularity of red costumes in the large number assembled, and the tailor-made, especially, was extremely evident. Gray costumes were almost as numerous, and the smartest had chinchilla either for band trimmings, or for coat foundations. One such gray costume, worn by Mrs. O——, will serve as an example among the trotteurs. The bottom finish of the full skirt had a turned-up wide hem only of the cloth. The front panel lines consisted of bands of chinchilla, assisted by large chinchilla buttons, each one having gray velvet straps attached. On the ends of these straps were olive-shaped fur ornaments, clustered together, and strung upon silk cord of the fur shade. At every motion of the wearer these swinging ornaments added a pretty swaying effect. They

RECEPTION GOWN

See "What She Wears."

were used upon the cuffs of the half-sleeves, and seen also upon the flat muff, rounded at the corners, but with a decided droop in the middle, and winglets of fur at the sides as well. The gray lace guimpe and plastron combined, filled in the front opening with its traceries of dull silver, leaving space above for Venise point to serve as high chemisette and collar band, as well as to repeat itself on the side openings of the muff in flouncing. The hat worn was a beauty, of gray felt, its crown encircled with a chinchilla band. Roses, mottled in shades of crimson to pink, and paler pink roses were enwreathed without foliage, and separately spaced off, over the fur—a charming style—removing all the heaviness of fur and increasing the hat's dressiness. It gives a needed relief from the overpowering effect of so many ostrich plumes as we see modishly approved. They are, undoubtedly, of the greatest elegance and of the leading fashion, and the ultra mark of ultra style.

CAPUCHIN HOODS

Among the many wraps and driving coats, the most novel were those upon which were Capuchin hoods, very large and very long ones, reaching the waist line. This revival appeared upon cloths in solid colors, as well as upon the shadowy plaids now so much in vogue. On the revers of the hoods the left one had buttons of fairly good size. On the right buttonholes graduated in dimension. For front fastening the same style of buttons in pairs were used. These coats had a distinction of their own. In shape they were of the usual long coat style, with an upturned hem finish on the bottom. The shadow cloths were in dark browns with blue and gray, grays with green and reddish browns, etc. Effective upon young figures were the new tweeds, made up with skirt and bolero in browns and white shadings, and having long coats to match, these showing the chic Capuchin hood. Some of the old-style coats and skirts to match, with soutache trimming in black, brown, white, according to the cloth, had a modish air. The little short-waisted coats were very smart looking, and pony or box coats were quite frequently met.

PLAID TAILOR-MADES

Tailor-mades among the young set, worn in the forenoon very much, were of these plaids, for skirt and Eton and trotteur in length.

RECEPTION COSTUME ILLUSTRATED

The present vogue of printed mousseline de soie is one, it is to be hoped, which will last more than this season. The illustration represents a reception gown for house wear, having a design of wheat sheaves intermingled with roses without stems or foliage, to which is added a design of flat rose-wreaths, both covering about two-thirds of the over-skirt. The upper portion of the skirt is of white chiffon, finely tucked. This is entered into the belt. Upon the extreme bottom of this flounce, finishing the long skirt, there is a wide band of Limoges-blue satin. In harmony is the chiffon bodice with its high Medici square of tucked white net. Rose figured chiffon overdrapes the bodice of net, while straps of the grayish-blue satin further define the square of the neck.

MILLINERY

In regard to the Horse Show millinery, an expert glance would come at once to the keynote of style in declaring, that all the smart hats not only were very long in the forward line, but worn so that they projected over and beyond the brow.

(From Our Own Correspondent)

TWO PRONOUNCED TENDENCIES IN DRESS—CAUSE OF PRESENT DIVERSITY OF STYLES—SOME BEAUTIFUL COSTUMES COPIED FROM OLD FASHIONS

BE it at repetition or première, in a fashionable salon or a tea shop à la mode, at a smart wedding or the races, everywhere you go two notes ring out loud and clear in the wonderful dress harmony of the moment: diversity of style, and an ever-growing simplicity of line, detail and color.

The diversity, to take that first, springs, no doubt, from the fact that the great dressmakers vie with each other in trying to impose some quite new fashion that shall bring them forward as its creator, and it is rendered interesting because so much of it shows revivals and adaptations of picturesque old styles. Until she gave herself up so completely to the Empire revival, the Parisienne had never cared for "style" dresses, but now there is nothing she won't at least attempt to adapt and wear. Some of the results are very lovely. For example, at one of the most brilliant spectacles Paris has witnessed for a long time, the première of Massenet's Ariane, when the gorgeous opera house was packed from orchestra to ceiling with a glittering crowd of all that was most distinguished in the world of the arts, all that was smartest socially, and all that was loveliest in feminity, one of the most harmonious and admiration-worthy figures was a quite elderly lady who wore a Louis XIV gown. The corsage, of gray silk shot with blurred old-rose flowers, was made with a short basque well open in front, pocket flaps, revers, short tight elbow sleeves, and little frills of time-stained lace; the puffed skirt, of gray mousseline de soie, was trimmed with silk galon in which there was a touch of dull rose silk. The wearer's beautiful gray hair was dressed high over pads, she carried a pearl fan and wore buckled high-heeled shoes; yet, in spite of the exactness of the details, in some indefinable way she had modernized the style so that she looked like a duchess of to-day in ordinary garments instead of one of Louis's Marquises, and much more beautiful, with her well-preserved skin and clear eyes, than many of the younger women in the most exquisite of modern creations.

A second illustration presented itself to my delighted view in one of the smart tea-shops that continue to spring up all over, in the form of a girl I should want to paint as The Peacock Girl if I were an artist. She was tall, slim, and exceedingly blonde, and the small features of her delicately tinted face and great waves of puffed-out pale gold hair, were thrown into high relief by the hat and dress of peacock shades that framed them. Of a not very recent shape the Liberty frock, that Princesse, smocked deeply into shape at waist and hips, smocked into a square-cut neckband, and the short sleeves smocked into bands; but it was of Roman satin in an exquisite shade of peacock-green with a vest and long close undersleeves of dull blue and green muslin. The hat was a large soft felt of peacock blue, its crown encircled by a scarf of gauze shaded from brown to pale-green and with a bunch of glistening blue-green cock's feathers, and this was poised so that the front of the brim just rested on the hair above the forehead, while the rest of the hat was balanced backwards by the piles of puffed-out hair. An enormous rich brown sable stole slipped from the shoulders, and the tiny white hands that peeped from under the knuckle-deep undersleeves, looked too frail for the large blue and green stones that weighted them. Next to the coloring, which had evidently been copied exactly from a peacock's feather, the charm of this toilette lay in its blend of the picturesque and the smart, the simplicity of the lines of the Liberty hat and gown being glorified by the modern way in which the latter was worn on the slim alert form, and the hat poised on the still more wonderful little head. She was as picturesque as a style picture, yet from her manner she might have been the inspiration of the Penrhyn Stanislaus girl.

SEEN AT CHANTILLY.—PARIS

A copy of a fifteenth-century cloak adapted to the tailor-made laws that govern race-meeting toilettes, made a sensation at Chantilly last Sunday. It was of gray silk cloth, very long, with the fullness gathered into a heart-shaped band of fur at the décolletage and another beneath the bust, and the sleeves of gray velvet handsomely worked with black silk, were enormously long and full, hanging nearly to the hem and then boldly looped high up into foot-deep bands of fur that cut across the arm in front just below the elbow. The skirt was of plain gray velvet, and so was the hat, with a mass of black plumes. Wrinkled gray suède gloves.

The quaintness of this garment was emphasized by the modernness of the charming coat of the friend who accompanied the wearer, and which is reproduced in the illustration to the left. It was of white broadcloth, with a deep flounce and under revers of tailless ermine. Note the graceful line of the sable collar as it rounds off into a band heading the flounce. The hat was of white felt with enormous roses hanging over the left side, and uncurled ostrich plumes.

As to the new simplicity of which I have spoken, the Parisienne seems to be forgetting her talent for color-combination in her desire for unity of tone. Some weeks ago I chronicled the appearance of one of the best dressed women in a toilette of which every detail was brown of exactly the same shade; and now it is dernier chic to follow the example with gray or mauve, two of the favorite colors of the moment, or even with black.

The conclusion of the matter is that, as fashions are at present, there's no possible excuse for everyone not wearing just what suits her best, and the only way to arrive at this desirable end is to find out once and for all just what your own particular type of beauty is, i. e., whether you're a tailor-made woman or a Burne Jones lady, a fluffy tea gown person or fashion-plate.

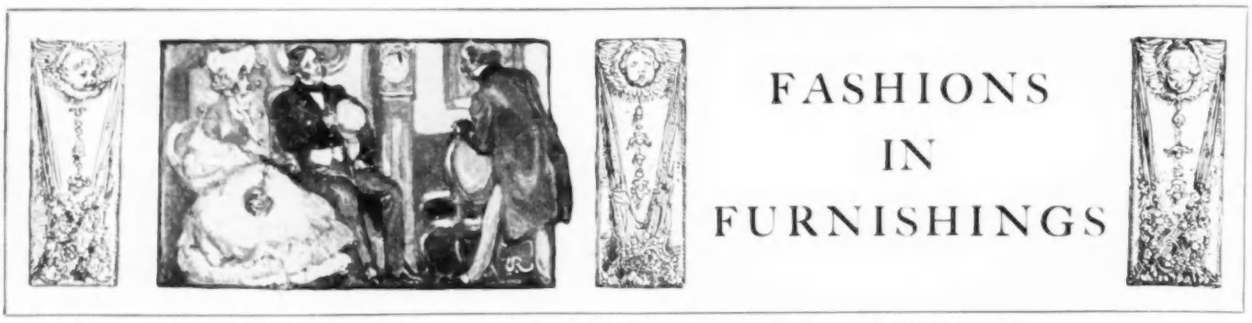
Paris, 1906. Aube de Siècle.

FOR A JANUAR

FOR DESCRIPTIONS OF FASH

A JANUARY BRIDE

TIONS OF FASHIONS SEE PAGE II



FASHIONS IN FURNISHINGS

(Conducted by Esther Singleton, author of The Furniture of our Forefathers, French and English Furniture, etc.)

[NOTE.—The purpose of this department is to aid the modest collector in the purchase of antiques and good reproductions of good models; to offer suggestions for the furnishing and decoration of special rooms in the best taste of the day, as well as in the styles of the past; to give information regarding correct textiles for upholstery and wall-hangings; to answer questions pertaining to furniture and decoration; and to supply such notes and news as will appeal to manufacturer, dealer, purchaser, decorator and collector. Readers inquiring names of shops where articles are purchasable should enclose stamped and addressed envelope for reply, and state page and date. There will be no charge for the addresses of shops selling furnishings described on this page. Questions germane to this department will be answered promptly. See fees and rules under Answers to Correspondents.]

THE FRENCH RENAISSANCE

When Charles VIII invaded Italy in 1494, for the purpose of establishing his claim to the kingdom of Naples, he and his soldiers were as much impressed with the arts and luxuries of the country as were the Crusaders centuries before with the splendors of Constantinople; and the Renaissance followed in the wake of the King's return to France in 1496.

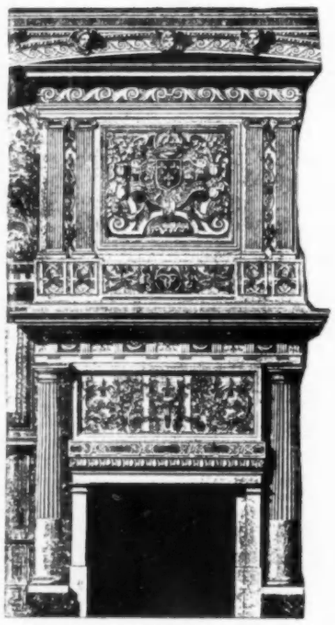


FIG. 1. CHIMNEY PIECE FROM FONTAINEBLEAU

The taste for Italian art was fostered by his successor, Louis XII (1498–1515), who claimed the duchy of Milan through his grandmother; and conquered, although he did not hold it. Of Italian blood, he was naturally a friend to the art nouveau of his day. This did not break into full flower, however, until the reign of Francis I, who was a patron of art, and whose reign began at the time of a great social and artistic revolution which affected the homes of those who were influenced by the new spirit. Mediæval castles, with their narrow windows, winding passages and dark rooms, were supplanted by the Italian mansions, with their high roofed gables and large windows, looking upon open courts and terraced gardens, bright with flowers and fountains.

Francis I expressed the new taste in Fontainebleau, which, up to that time, had been merely a feudal hunting-box in the forest, but which then underwent a great change. Under the guidance of Italian architects and artists, the King made important additions, and among the decorations everywhere may be seen a lavish use of the F. and his emblem, the Salamander. He also began the large Galerie des Fêtes, completed by Henri II, whose name it now bears, a room ninety feet long and thirty wide. The high ceiling is divided into compartments of octagonal panels, on which are carved, in high relief, the intertwined initials of Henry II and Diane de Poitiers. The floor is a superb example of parquetry; the stucco fretwork was made by Italian artists, and the frescoes, chiefly representing mythological subjects, were painted by Primaticcio and Niccolo dell' Abbate. Ten colossal round arches form the bays of the windows, and another spans the large chimney-piece, which is represented in Fig. 1. The columns and entablature of this are Doric, but Ionic pilasters frame the carved panel above.

Close to the Galerie des Fêtes is the Gallery of Francis I, built in 1530. The panels here are carved with the F. and the Salamander, and the room presents a wealth of carving, and is further enriched with fourteen paintings by Rosso Rossi. A well-known author has said of the palace: "What Versailles is to the Augustan age of Louis Quatorze, that and more is Fontainebleau to the French Renaissance. As the Palace in the Marsh reflects and preserves for us the glories of the Grand Monarch, so the Palace in the Forest reflects and preserves for us the glories of the gay and splendor-loving kings from François Premier to Henri Quatre. It embodies in itself, at a single glance, what may fairly be called the age of the Medici in France, and shows us, at one coup d'œil, the entire history and development of Renaissance architecture among the French people.

"As yet, however, the artistic impulse came entirely from Italy. Serlio, the architect, superintended the design; painters and sculptors from beyond the Alps contributed the decorations. French art in those days was still feeble and nascent. Florence sent Leonardo da Vinci and Andrea del Sarto to the new palace at Fontainebleau; the rising school of Primaticcio and Niccolo dell' Abbate, whose artistic existence almost sums itself up in the work they performed here. Indeed, it is not too much to say that the pupils of Giulio Romano produced the profoundest effects upon the French Renaissance, and influenced every work of art of the entire period from the Gallery of François Premier to the Rubenses in the Louvre."

(Continued on page 899)

FIG. 2. CARVED OAK BEDSTEAD, 1528-1577

CHARMING NEW MODELS IN VELUTINA

FOR DESCRIPTIONS OF FASHIONS SEE PAGE II

SEEN ON THE STAGE

GOSSIP

THE Eastman Case, by Paul Wilstock, which had its first New York appearance at the Lincoln Square Theatre on 3 December, tells a story of modern American life. The principal character is Peter Raeburn, a New York criminal lawyer, who, when an inexperienced youth, fell into ways that were criminal. He had been the associate of Joe Keegan, a bold and resourceful thief, who was sent to prison for a large robbery, in which both participated. The swift and sure retribution meted out to the more proficient criminal shocked the younger man into a realization of the wrongfulness of his own life, and he left the west to settle in New York and build up an honorable career. At the opening of the play Raeburn is shown at the hight of a distinguished legal career and with every material blessing. His skillful legal work for a wealthy client, whose house had been recently robbed, reveals that Keegan, having served his long sentence, is again at large, and has taken up his old nefarious business—in fact, he is the thief sought for by Raeburn. Here is a dramatic situation. The now honorable lawyer is on the track of his erstwhile pal, whose silence regarding the lawyer's complicity in those early days of criminal doings spared him the disgrace of imprisonment, and enabled him to achieve his present excellent position. Raeburn, before he realized the importance of the present case to himself, sent all the particulars of it to the police, and the play henceforth is concerned in Keegan's efforts to save himself and Raeburn's frantic attempts to save his daughter the shame of having his earlier life exposed.

In Neptune's Daughter, and Pioneer Days, the Hippodrome management has scored a great success. The entertainment opens with Pioneer Days, which was written by Carroll Fleming. The cast includes a band of one hundred real Sioux Indians from Pine Ridge Agency, South Dakota, one hundred cowboys, a company of United States soldiers, and others —making a total of six hundred persons on the stage at one time. The story shows border life at the time of the gold fever. It may be defined as an energetic production, with never a dull moment in it. The first scene shows a western mining camp aroused by the news that the Indians are approaching. The second scene in the mountains introduces the band of Indians, which includes squaws and a number of Indian boys. There is, later, an attack on the stage coach, with blazing guns and a rescue effected by the soldiers in the good old way. Following the Pioneer Days are a number of specialty acts. Neptune's Daughters is, however, far and away the best part of the entertainment. The first scene shows a fishing village on the French coast, winding up with a storm and a shipwreck. In the second scene the sea is represented in part by the large tank in the foreground of the Hippodrome stage. Pierre Dubois, who has just been jilted by his betrothed, sings to the sea, when suddenly out of the centre of the water in the tank arises a beautiful woman representing Sirene, the Queen of the Mermaids. The water drips from her costume, and the astonished audience presently sees a number of mermaids shaking their dripping hair, and singing in a way that entices several fishermen, who plunge into the tank and disappear with the mermaids under the water. There are other aquatic feats of the same order that are simply astonishing. The third scene introduces the palace of Neptune under the sea, and the largest and most brilliant ballet ever presented here. Among the dancers are mermaids, tritons, crabs, lobsters, and other orders of submarine creatures. In the front row several boys and girls represent sea horses. The scene is truly magnificent, and all who love skillful color massing and beauty of scenic arrangement should not lose this opportunity to view a truly exquisite spectacle.

So great has been the success of Madam Butterfly at the Garden Theatre that its season at this house has been extended for two weeks, which will bring it to 22 December. The manager, Henry W. Savage, has received, it is said, numerous applications to have the opera kept in New York during the holidays, but he could not cancel the bookings for Christmas week in Cincinnati, and New Year's week in Cleveland.

The Liverpool engineer, Woolfries, who, under the name of Frederick Vernon Dare, wrote grossly libellous letters several months ago about the young actress, Phyllis Dare, and Seymour Hicks, the actor, and whom Hicks prosecuted for libel, was recently, according to a cable to the Sun, sentenced to eight months imprisonment for the offense.

Jennie Yeamans, the actress, died recently after a short illness, her last professional appearance having been made at Springfield, Mass., on 5 November. Miss Yeamans was born in Sydney, N.S.W., while her parents were travelling as circus performers. The little girl grew up in the atmosphere of the theatre, and when only six years of age made her first public appearance, at the Park Theatre, Brooklyn. At the age of seven she played Puck in a revival of a Midsummer Night's Dream. When ten years of age she and her mother became members of Augustin Daly's company, but the child's voice failing, she was sent to school for three years. She made her first great hit as an Angel Child, in The Parlor Match. She was one of the original cast of the famous Blue Jeans.

The Belle of Mayfair, which came to Daly's Theatre on 3 December, dispossessed The Spring Chicken, with Richard Carle in the leading rôle, which was enjoying a run. Mr. Carle and his chicken entertainment were transferred to the New Amsterdam Theatre on 10 December.

The interest in ballooning is satirized by Sydney Rosenfeld in a new play entitled the Aero Club. It will be presented by an important cast, headed by Lulu Glaser, who heretofore has been seen exclusively in musical comedy or light opera. It will be this actress's first appearance, therefore, in a straight comedy.

Mamselle Sallie, the new play by Robert B. Smith, and in which Katie Barry is the star, in the rôle of a hairdresser, has met with popular favor. The scene is laid in the grounds of a girls' school in Italy, and in the course of plying her trade Katie Barry does and says many funny things. She sings songs, simulates inebriety, laughs, and garbs herself ludicrously. John Slavin aids Miss Barry in her clean and clever fun-making to the best of his very considerable ability.

The fourth in the series of new plays arranged for Eleanor Robson at the Liberty Theatre, was The Girl Who Has Everything, a comedy in four acts, written especially for Miss Robson by Clyde Fitch. The supporting cast includes H. B. Warner, Ada Dwyer, Reuben Fax, and others.

The Rose of the Rancho is David Belasco's principal new offering of the season, and its production at the Belasco Theatre has been followed by a popularity that bids fair to equal that of the other productions at this house. The scene is laid in Southern California, about fifty years ago, and the story is founded on the real estate swindling operations that grew out of the negligence of many of the old Spanish residents to register their estates in accordance with the law. When this territory came into possession of the United States, adventurers undertook to advantage themselves because of the Spanish owners' negligence. The story of the play concerns one of these unscrupulous adventurers, Kincaid, who, with the aid of a band of two or three hundred outlaws, has possessed himself of several estates, and is contemplating the seizure of the Castro-Kenton rancho, held by the Spanish widow of an American. She has rejected all advice to register her estate. Juanita, her daughter, to the great disgust of her mother, falls in love with Kearney, a Government agent, who has been sent from Washington to check the land abuses. The plan was to have Juanita married to a Spanish fop. Kearney secures assurance of the girl's love, and induces her to surrender the deeds of the estate that he may register them, and so forestall the designs of Kincaid. However, Kearney's plans are frustrated, and thenceforth for a time melodrama holds the stage, and there are personal violence, the curse of a mother, grievous misunderstanding, and the very hades to pay generally. The curtain descends on a happy ending, very strenuously obtained.

The Parisian Model, which serves Anna Held as the vehicle through which she is to entertain the public this season, is now on at the Broadway Theatre. The entertainment is good, the songs and dances and specialties being nearly all excellent, and the chorus exceptionally good. An effective finale is that of a roller-skating scene, which is bustling and graceful in effect. Charles Bigelow, as always, is really funny, the others of the supporting company being Henry Leoni, Truly Shattuck, and Gertrude Hoffman, the last-named being a capital mimic.

The Man of the Hour, George H. Broadhurst's play of present conditions, after a four weeks' tour in the provinces, was brought to the Savoy Theatre in the early part of this month. The play was originally announced for a Sunday night hearing at the Manhattan Theatre, on 28 October, but the invitations were withdrawn, for the alleged reason that a manager who had promised to book the play objected to the edge of its novelty being taken off in this way.

Frank Worthing, who has been acting in Clothes, has been released from a contract to appear with Oscar Asche in a new production soon to be made in the London Adelphi, and will, in consequence, continue as Miss George's leading man on tour.

Hereafter smoking will not be allowed at Lew Fields' Herald Square Theatre.

Preparations are under way to present Peter Pan in Australia. Mr. Frohman also announces that he will shortly begin arrangements for the Paris production of the piece. It is possible, if the health of Miss Adams permit, that she may play the rôle in Paris after the close of her American season.

Daniel Frohman's production of The Spoilers will be at Washington on 28 January.

The appearance of Laura Hall as a substitute for Carlotta Nillson at Wednesday matinées at the Madison Square Theatre, in The Three of Us, is an interesting instance of patient waiting for a Broadway appearance, by an experienced and capable actress. Miss Hall is the wife of Frederic Truesdell, the latter a member of the Madison Square Company. The actress for ten years has played in many different stock companies in other cities. Miss Hall was suddenly summoned to play the leading rôle for Wednesday matinées, to save Miss Nillson, the star, from the drudgery of two matinées weekly. With only a few days in which to learn the rôle, Miss Hall mastered it so well that she gave an admirable performance and won hearty applause.

The Tourists concluded its five months' engagement at the Majestic Theatre on 10 December, and then went on tour. The play went from New York to the Majestic Theatre, Brooklyn. The Tourists was followed at the Majestic Theatre in Columbus Circle by Henry Miller's production of Martin V. Merle's play, The Light Eternal.

will make the first of her farewell American appearances at this theatre. Miss Terry will remain three weeks, after which Ethel Barrymore will begin an engagement which will continue for the remainder of the season.

The Great Decide at the Herald Square Theatre is one of the successes of the season, being in this particular like the play, The Great Divide, which it so amusingly burlesques. The second scene of the travesty has a pleasing novelty in a Mojava pantomine and dance. The principals (who, by the way, are clever in their take-off of Margaret Anglin and Henry Miller) are Blanche Ring and Peter F. Dailey. Other well-known players who add to the effectiveness of the production are Lew Fields, Lawrence Grossmith, Edna Wallace Hopper, Topsy Siegrist and May Leslie.

In commenting upon the production of Oscar Wilde's Salome, by Mercedes Leigh, recently in this city, the critic on the Sun said: "If anything more preposterously carnal and bloodily degenerate could have been imagined, no doubt

WILLIAM GILLETTE AND ADELAIDE PRINCE
In Clarice, at the Garrick Theatre.

Charles Frohman announces that John Drew is to remain at the Empire in His House In Order until Christmas. After him will come Maude Adams in Peter Pan and she in turn will be followed by Ellen Terry, who it would have been. It is plain to be seen why the play is under the English censor's ban and why it has been repeatedly performed on the Continent. It is as offensive to the purist in religion and morality as it is alluring to the seeker after new phases of art. To the normal mind it is its own best antidote."

Kathleen, the new play in which Ethel Barrymore was to have appeared, was rehearsed but a few times, as the management found the character unsuited to the star.

palace of Honolulu and the palace of the Grand Mogul of Inde. There is a large chorus, and the scenery is elaborate. The principal rôle is played by Frank Moulin, who appears as Washington Baker, a soap peddler from San Francisco. Others in the cast are Maude Lillian Berri and George L. Moore. Among

MAUDE KNOWLTON
In The Chorus Lady, at the Hackett Theatre.
The beautiful rose-colored velvet coat worn by Miss Knowlton in Act II has been extensively copied, and is now one of the most distinctive models of the season.

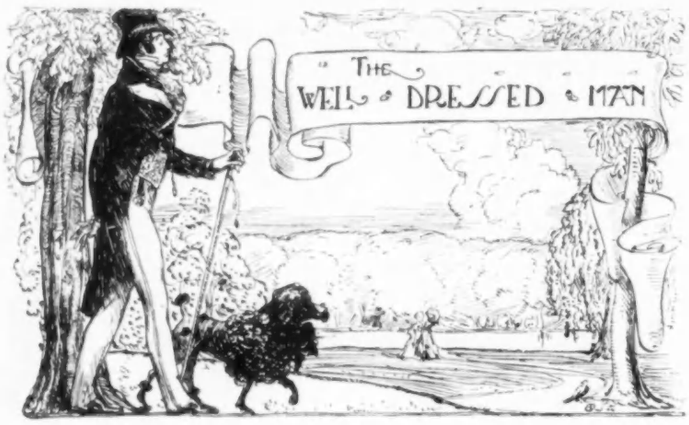
It is promised, however, that Kathleen will ultimately be produced both in London and New York. In London, the male character will probably be played by Harry Ainley. Mr. Frohman states that he will put other new plays in rehearsal for Miss Barrymore, although she will make her reappearance in the revival of Captain Jinks now being prepared.

The new musical comedy, The Grand Mogul, has been successfully produced by Klaw and Erlanger. The book is by Frank Pixley and the music by Gustav Luders. The play is laid in Hawaii, and the Island of Inde, in the Philippines; the scenes representing the royal

the musical numbers is a Hawaiian folk song.

Those having charge of the mural decorations of the new Essex County Court House objected to the portrait of the face of an actress that Kenyon Cox introduced in an elaborately painted panel, the objection not being because of the lady's profession, but that it was inartistic for a decorative panel to include a portrait, especially when the wall decoration was for a court of justice.

Georgia Cayvan, so well and favorably known as the leading lady of the old Lyceum Theatre Company, died recently at a sanatorium in Flushing, after an illness of seven years.



HORSE SHOW IMPRESSIONS—THE FROCK COAT—WEDDING TIES AND GLOVES

THE New York Horse Show is still regarded as an event of importance from the dress point of view, and for this reason I feel that I should not pass it by without a few words of comment. Perhaps more than any other large gathering, it offers an opportunity of observing what the world is wearing, for one sees men of every class from every part of the land, with a morning, afternoon and evening session to give the widest chance for a display of every form of clothes, but, save possibly to him who knows nothing whatever of dress, it is not in the least instructive. It does not even establish fashions, in the sense of creating them—merely follows with

FROCK COAT

varying degrees of exactness what have already become the recognized styles of the season. There were, as usual, on the one hand, the men who pay no more attention to their dress than that they would give to any other semi-social public event, as well as those who seemed to consider it the one occasion upon which they must shine as patterns of extreme fashion; but this is a time of few fads, and even the extremists were not conspicuous in the light of present-day latitude.

OLD ERRORS REPEATED

One saw the same old instances of bad style, in the way of derby hats worn with frock and morning coats, silk or opera hats worn with dinner coats, etc., and some examples of smart grooming; but among the smarter class of men there was little "try," and certainly nothing startlingly novel.

SACK SUITS

It is not surprising that sack suits should have been almost as much in evidence at the afternoon as at the morning meeting. It was the same last year, and to be expected, for men who know how to dress know that at such a gathering formal clothes are by no means a necessity, but to be worn or not, as one likes. Perhaps more contrary to what one might have been led to expect from the predictions that have been made, was the fact that where more formal clothes were worn, the frock coat was as much the rule, or nearly so, as the morning coat, and yet again everyone knows that whereas the latter has been much in vogue for the past few years, the former has by no means been driven out of fashion. In the cut of sack jackets, either single or double-breasted, not a detail was observable that has not been quite familiar to those who are in touch with the prevailing fashions, and the same thing may be said of hats, gloves, and haberdashery in general.

GLOVES, SHOES, TIES

Derbies for the most part black, but now and again a brown one; tan, reindeer, and suède gloves; boots of calf or varnished leather, moderately rounded, flat-soled, and buttoned, if high. Gray spats worn to some extent. Neckties of narrow four-in-hand shape, apparently most popular, and many of them in bright shades, but a fair proportion of Ascots and bows. Some more or less pronounced waistcoats and shirts—the latter both plain and plaited—although it was noticeable that among the more fashionable class of men there was little even approaching the loud, and general preference for the medium-hight turn-over collar, with either square or rounded corners.

COLLARS

Indeed, this wearing of turn-over collars was not limited to informal clothes, but extended to the frock and dark morning coat, and was one of the few things worthy of special note. The wing shape was less in evidence, either for morning, afternoon or evening, than a year ago—much less than two years ago—but, after all, it is doubtful if one can say that the fashion has changed, and as a rule of strictly correct attire I think there is little question that the straight or slightly poke-pointed shapes, such for instance, as those shown in the drawings published herewith, are the better for formal dress.

The man unfamiliar with the trend of fashion during the past two seasons might have been struck by the seeming new departures in evening clothes at the after-dinner meetings of the show, but there was really nothing to be seen that has not been exhibited in all the more fashionable shops, and, for that matter, worn by any number of men for months past.

SHIRTS—WAISTCOATS

The narrow, V-shaped white waistcoat, that is the newer style, was mentioned as the tendency, and predicted as the probable style of this winter, a year ago in these articles, and plaited and embroidered shirts, jeweled waistcoat buttons, etc., have been discussed so often that they are old subjects. Moreover, notwithstanding the apparent changes in these respects from the more simple standards of the past, the older styles still remain as perfectly correct, if less ultra in fashion, and in many cases are certainly the better form. In other words, while for such men as can live up to them, the newer shirts, silk waistcoats, costly jewels, etc., may do very well, they are an example that the man of small income would better not attempt to follow, or, at any rate, they are but a temptation to cheap imitation, which, as a rule, is much worse than none. Certainly I should not recommend embroidered shirts nor striped waistcoats, nor diamond studs and buttons, and yet all these things were to be seen at the Horse Show, as was the velvet-collared evening suit and the rather light gray dinner coat.

HATS

As for the other things of dress, so far as one might judge, the silk hat is more generally in use than the opera, and the Chesterfield coat is the leading model of the season; but nowadays fashion is altogether too unrestricted by narrow conventions to be expressed in generalities.

THE FROCK COAT

To return to the frock coat, which, as has been intimated, has received rather less attention than it deserves. The model shown by

WHITE SILK TIE

the accompanying illustration will give a fair idea of the season's cut, and, as a matter of fact, the season's cut differs but slightly, if at all, from that of last season. A rather wide collar, long, broad, half-faced lapels, not very decidedly narrow waist, and fairly full skirts, reaching to a little below the knees—there you have it all. The black and gray morning coat has become so popular, and has so much taken the place of the frock, that there has been some disposition to treat the latter as a past fashion this year; but it is utterly absurd to do so, and for weddings, at least, it retains its position as solidly as ever.

Whether white or gray may be considered the more fashionable for groom's and usher's ties is, by the way, a question of the hour, but one of not very serious import. The correct styles, as taken from two of the good shops, are shown by the accompanying illustration—the tie of soft white silk, the gloves of light gray mocha—and, while I personally prefer the pale grays (unquestionably so for gloves), one may suit one's own fancy in respect to the necktie.

How.

ANSWERS TO CORRESPONDENTS

FEES

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DRESS

[NOTE.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to models and materials, costumes suitable for various occasions, liveries for servants, etc. Please note fees and rules under Answers to Correspondents.]

I Am told the dinner coats or Tuxedos are not to be worn this winter. Is this information correct? If not please give me the details of material and style of this coat; also of waistcoat to be worn with it. What striping is used on the trousers worn with a Tuxedo?

LIGHT GRAY GLOVES

Ans.—The dinner coat or Tuxedo is a thoroughly well-established fashion and will certainly be worn as much as ever by well-dressed men this winter.

The fact that it is often misworn—that is to say, worn on occasions when not correct—has led to some talk of its being discarded as a smart style, but it is certainly to be considered one of the suits every man should have.

In Vogue of 22 November, under the title "The Well-Dressed Man," you will find an article devoted to the subject of the dinner coat—when to be worn, etc.—but in the meantime information as to cut and finish may be of value to you. Material, a black or very dark gray worsted, saville cloth or drapé, facing a heavy grained silk extending, of course, to edges. Lapels fairly wide, peak shape, and rather straight in outlines, forming point at bottom. Cut preferably single-breasted, though narrowly overlapping coats are occasionally seen. One or two buttons and buttonholes below the lapels, preferably one if you want most usual style, coat medium length (as long as sack jacket of not extreme length) and only slightly shaped in back, not form fitting. Single vent in middle back seam, or no vent, as desired. Flap side pockets set straight, and an outside breast pocket if you want it, but with the wide lapels this is not now usual. Sleeves with simple one or two-button finish, or with simulated cuff finish and buttons. Single-breasted waistcoat cut not quite so broad, and with slightly more pointed U-shape than formerly. Trousers with quarter-inch or slightly narrower soutache braid on outer seams. Sometimes a narrow double braid is used, but we recommend the former. Trousers must be of same material as coat. (5251)

What is the proper dress for a man on Sunday evening? If evening dress is worn, please state how long this has been the custom?

Ans.—The dress for a man on Sunday evening differs in no way from the regulation week-day dress. A man of course wears evening dress to dinner or any formal evening entertainment on Sunday. This has been the custom in formal society both here and abroad for a great many years.

TOGS SEEN ON MEN AT THE OPERA — OLD-FASHIONED THANKSGIVING AT HILLSLEY — TOO MUCH TURKEY — THE POOR HAVE OTHER NEEDS

WE did not go to the opera on the opening night; we waited for another evening. Our opera is an institution. It is much more refined as a place of display than the vulgar, noisy Horse Show, but possibly not as amusing. There is no doubt that the men of New York intend to take up the question of more elaborate clothes, and there was quite an array of ornamental waistcoats and jeweled buttons, and a few white ties a little out of the ordinary. All the London men in the afternoons are wearing deep turned-over collars and four-in-hand ties. But the tie pins have become quite gorgeous again. One can even wear colored stones surrounded by brilliants, and I have seen a handsome pin with a topaz in a framework of diamonds. I myself am a bit conservative, but then one must follow the trend. The low V-shaped collars to the frock coats of the year give a picturesque air to an otherwise prosaic garment. So many men now button up tight, and allow the coat to seem bulgy. It has certainly much more material than the old style, and is less ministerial and brings one more in touch with the modes of seventy years ago.

And in the lounge suits there is a variety in coloring and brown is working its way slowly in. I only wish that there would be some other shades of cravats than those varying greens and indefinite reds.

I believe my guests were impressed with the Metropolitan Opera House, although they seemed to think that the boxes were far too open and that there was the usual effort at display. The facilities for arriving and leaving are not quite modern, and the wait in a semi-cold foyer for one's carriage or motor car is most disagreeable. One of these days the Metropolitan will be supplied with lifts; that is, if no other great opera house is built in the meantime. Society has become so large that there must be at least a double parterre circle to satisfy all aspirants.

We tried to give the tenants and people about Hillsley an old-fashioned Thanksgiving. I had service in the morning at the church on the place. The very purpose for which Thanksgiving was instituted has been forgotten. Few people go to church on that day, and the festival has become a species of minor Christmas with gifts, backsheesh and gormandizing.

And one excellent hint for Christmas has been given by one of the large charitable societies in New York. A short list of wants is published. So many boys want shoes with which to be able to go to school; other households need coal; other children again are without glasses and cannot see to read. There must be something in this electricity-charged air. Nearly everyone you meet in the great cities wears glasses, and in the poorer quarters they are put on babies. But enough for Thanksgiving. It is in the past. The pumpkin pies were not appreciated by our tenants, and I really believe that the only ones who enjoyed them were the Boddingtons and Waldegraves. They were novelties. But to the American of the working class, such viands are old fashioned, and they preferred their turkey stuffed and they wanted fancy ices. But to return to the charitable appeal. Money for the purposes above mentioned for Christmas will be well spent. I am not a sentimentalist and it makes me impatient to hear everywhere that turkey and celery must be given to the poor as an alms on Thanksgiving and Christmas. Why should they gormandize one or two days in the year and starve for the rest of the time? It is all very well, this Christmas dinner, but is there not in it a spirit of selfishness? We like to picture the Christmas trees and the turkeys, and the poor eating their fill, and being grateful to us. But as a nation, we care little for turkey. It is rather palatable sometimes, but indigestible, and celery should never be eaten raw.

One of the weekly publications in New York talks thus of Thanksgiving, and the remarks can be equally well applied to Christmas: "The wonderful roast turkey, with its savory stuffing and sauce of real cranberries, and the thick luscious pumpkin pies that mother used to make, have been succeeded by table d'hôte family dinners, in which the turkey is only one of the courses, and the pies are squash or indigestible. Father no longer prides himself upon his skill as a carver, and his accurate distribution of white and dark meat, and the legs for the children. Mother no longer serves the vegetables, cooked under her own expert supervision. Instead, Thanksgiving—and ergo Christmas—is a holiday with exchange of gifts, automobile dashes into the suburbs or to country clubs and theatre or opera matinées for the youngsters. We cannot retrograde from the automobile to the farm wagon, nor make a special feast of turkey when we have turkey all the year round, nor substitute the kitchen stove for the gas range, nor smack our lips unctuously over chemical cranberry sauce and pies made by machinery." And therefore, having put aside with our provincialism the customs which can never return, we should not endeavor to revive them or keep them living, by compelling the poor to observe them. In every mission and soup house, and in every groggery, there is turkey hash galore.

Once, years ago, I was asked to be one of a number of young men who arranged a Christmas tree for the children of the poor at the Madison Square Garden. I helped to distribute the toys, and we had spent a pretty penny for them. Many of our friends took boxes and looked on. There was music and a Punch and Judy show, but never shall I forget that experience. The children who did get the toys were not the ones who needed them. It was a scrimmage and a battle royal, and to the strong belonged the spoils, and dealers in second-hand cheap toys employed their agents in the shape of half-grown youths and girls who made an onslaught on the tree and stripped it. They obtained a few pennies for their pains, and little children who had come with their parents and who had no toys or hope of getting them, were crowded to the wall. The police could do nothing, and we were absolutely overpowered and emerged from the fight with torn clothes and limbs black and blue from the kicks of our grateful protégés. And in this distribution of Christmas dinners there is the same farce going on. Well-to-do people come in and get the greater part of it. I doubt whether the distribution brings Christmas cheer to one soul. I would rather institute a secret investigation committee and go around among the boarding houses and find the lonely beings who have been forgotten, and who are forced to eat an indigestible middle-of-the-day dinner, and to put up with the snubs of the servants, to whom they could not, out of their slender store, give sufficient tribute and graft money—how I love the word "graft"—and after that horrible mid-day meal, retire to their hall bed-rooms until summoned, at six o'clock, to cold ham, potato salad, tinned peaches and weak tea.

To these should I like to bring a message of good cheer, but then their proper pride would stand in the way of such a thing as charity. One New York hostess who came from the provinces used to make it a point to find out who were in town, at the hotels and boarding houses of her acquaintance, lonely men who are forced to dine at their clubs or at the restaurants, travellers from her own section belated for a day, and of these, she made her Christmas guests. Naturally Christmas is a great family feast. We feel the religious significance of it as well as the fact that it is our most notable holiday.

We try to avoid being cynical. We want to believe in Dickens and his Carol, in the maudlin but healthy sentiment of the Victorian era, and we place on our library tables the many Christmas numbers of the magazines, and we try to wade through the special editions of the newspapers. We endeavor to acquire the old Christmas spirit, and to believe that to-day it is not the universal festival of Give and Take. We have sent out our Christmas offerings to our household, to our relatives and to our friends. The steward and secretaries and housekeepers have regulated the largesse to the servants and the employees and the tenants. We amuse ourselves with a huge Christmas tree for the Hillsley people who are not of the class which fought for the baubles long ago on that memorable occasion at the Madison Square Garden. We have as much as possible a veritable modern Christmas, with a ball for the servants, at which we dance religiously; we have waits and chimes and carols, and the hall and rooms decked with holly and mistletoe and bows of cheery red ribbons. We try to be pleased and surprised at our Christmas gifts, and perhaps we find the evening itself just a little tiresome, and we come to the conclusion that we are reaching slowly the backwaters of age, and that after all we must indulge in the truism—Oh, Gelett Burgess, why did you write that brochure on the Bromides?—that the day is for children and servants.

But never have the shops been more attractive, and there seem now to be miles of them not only on Fifth Avenue, but in adjacent streets, where old-fashioned dwellings are turned into fascinating marts and ever so many tempting articles, so much old silver and furniture and china and all sorts of beautiful things, are hinted at by a cunning art in window dressing.

And we try to remember what are the foibles and fads of those to whom we are to give. Here jewels; here something in silver or antiques to add to a collection; here books; here, this and that and the other, until in sheer desperation we are reduced to frames and the thousand and one smaller objects. The English people are more sensible, and they go in for cards on which they write something, and the King and Queen send out to many, tokens of this kind on which are written their royal autographs.

But to mail a card in this country would be considered a little less than an insult. Different place, different manners. We are lavish and we want to give testimony of the strength of our bank accounts, and the many coupons we have clipped and the stocks and bonds which we have bought. And so in these weeks approaching Christmas, everyone is busy. But the old mystery surrounding the gifts is gone and with it much of the charm which was once wont to be that of the Yule-tide.

As in wedding gifts, we try to find out what would be acceptable, and we generally succeed, sometimes by asking the question and sometimes by receiving a direct request. So that it becomes again the day of Give and Take. Perhaps, however, it is better so. There is a complaint in England in regard to wedding gifts which might also be adaptable to those which we bestow and receive on Christmas. In a comic vein, it has been taken up by Punch, but, odd to relate, the week after the publication, it was realized at the wedding of some fashionable personages in the London world who were made the recipients of the newest fad in nuptial gifts. The bride received no less than twenty umbrella handles in silver, and some inlaid with precious stones, but, alas! her life was to be passed in Italy under cloudless skies, instead of in the open on a Scottish moor.

CORRECTING MUSTY WINES

COFFEE GROUNDS SUCCESSFULLY USED AS THE PURIFIER

MR. Crouzet, a French savant in pharmacy, has successfully demonstrated how wines may be rid of mustiness by means of coffee grounds. In consequence of either an abundant crop or negligence, must is sometmes garnered in ill-conditionad receptacles, which impart to it an unsavory flavor, due to the formation of mold, which in turn secretes an essential oil, known in chemistry as ethereal aldehyde. This oil, in the form of minute droplets, clings to the filaments or spores of the mold and is soluble in alcoholic liquors, which thus assimilates the unpleasant flavor which the oil inherently possesses. It is precisely this defect which Mr. Crouzet's efforts encompass, and his process is all the more interesting since the old ways of treating musty wines, whether by means of olive oil, pulverized mustard, or carbonized nuts, were not all of an assured efficacy.

The treatment consists in admixing to each hectolitre (26.42 gallons) of moldy wine 250 grams (8.818 ounces) of coffee grounds and five grams (3.125 pennyweights) of pulverized orris (iris florentina), shaking the mixture thoroughly for an hour and then leaving it four or five days undisturbed, allowing the sediment to settle and cure the wine of its cardinal defect. During the initial tests of the new process the deodorizing properties of coffee grounds, strongly asserting themselves in their successful employ in pharmacy for cleansing mortars, were not lost sight of by the inventor, and it is mainly to this observation, trivial at first thought, that the valuable discovery is due.

YARNS ABOUT NEW YORK

SOme one with a turn for spinning a yarn has been telling the Ladies' Home Journal a tale of bad manners in New York, which makes novel reading to those who live in the town and go about in it every day. This knight of misrepresentation told the most amazing tale of a motorman always whizzing by and of would-be passengers standing humbly on crossings, displaying shining twenty-five-cent pieces in their hands as a bribe to the speeding motorman to stop. It is represented that the display of quarters always brings the motorman to a stop, and that the first act of the bribing passenger when he steps aboard the car is to slip the quarter into the pocket of the motorman. Wherever this yarn-spinner went, according to his own account, whether it was to a theatre box-office or in a car, he was subjected to great rudeness. It would be interesting, supposing this to be a true story, to get from the box-office clerk, the motorman and the policeman with whom this reporter came into contact, an account of his manners, for they certainly must have been at fault. In criticising New York it should be borne in mind that the majority of those met with in that city are not New Yorkers in any proper sense of the word. They are old world or new world immigrants attracted to New York by the golden opportunities it offers. One regrettable effect of such yarns as the Ladies' Home Journal's correspondent spins is that they make alien families having women members living in New York apprehensive. If it were not for this fact, such bits of fiction would merely add to the gaiety of Broadway.

SOME RESULTS OF THE PULLMAN DIVIDEND

RAilways, for one reason and another, have been considerably in the public eye lately, the most spectacular piece of information regarding any company having been the $26,000,000 Pullman Company dividend. Besides being a nine days' wonder, the publication of this extraordinarily large cash surplus is likely to bear fruit in two directions. Whereas during all these years, the railways of the country have paid the Pullman Company to be allowed to haul cars, there will, it is said, be a reversal of the process now, and, in addition to this tax on the treasury of the Pullmans, it is said, the advocates of Government ownership will use the phenomenally heavy dividend showing to great adantage in their propaganda. It is regarded by these agitators as a most valuable concrete example for their purpose.

DESCRIPTIONS OF PATTERNS

No. 1134.—Tucked taffeta shirtwaist, with plaitings at edges of front box-plait and on sleeves. At back and front are groups of small tucks full length, with a space beyond and then wider tucks that project over sleeve top. The cuffs are finished for links. To make this model in medium size four and one-half yards of taffeta twenty-one inches wide are required.

No. 1135.—White taffeta luncheon blouse, embroidered with cerise dots. There are insertings of Irish lace, and the girdle is of cerise velvet in bias folds. The lace yoke is in a shallow round at back, where the waist fastens, and on shoulders are short tucks and a wider tuck continued as a plait. At middle front below yoke is a cluster of tucks, and the fullness at waist line is arranged to form two box-plaits, with a small plait beyond. The collar is plain below the lace inserting and is tucked above it. The sleeves are finished by an oblong lace cuff which has plaited taffeta inset and a plaiting at the lower edge. The fullness in sleeve is tucked between the cuff ends and gathered at the top of cuff. The girdle folds are seamed at middle front. The materials required to make this model are four yards of taffeta twenty-one inches wide, one yard of lace twenty inches wide, and one-half yard of bias velvet.

No. 1136.—White silk flannel shirt waist with Irish crochet lace at collar top, and crochet buttons to fasten cuffs. The effect at front is reproduced at back where the waist fastens between the inverted plaits at middle, which have the edges stitched in tuck effect. The sleeve is finished with mannish cuffs, that button. The materials required to make this model in medium size are three yards of silk flannel thirty-six inches wide, three-eighths of a yard of Irish crochet lace, one inch wide, and four buttons.

No. 1137.—Luncheon waist of Persian figured white taffeta, combined with plain taffeta. The yoke is of Irish crochet lace. The cuffs are slashed with green velvet ribbon run through. The sleeves extend in four box-plaits, with stitched edges that form shoulder yoke at back and front; the waist is in short tucks below yoke. At middle back is a wide, graduated box-plait, crossed at top by the shaped band of plain taffeta which is finished at yoke edge. At front fastening are inverted plaits stitched to simulate tucks, and the shaped band above is trimmed with fancy buttons and silk cord loops. The chemisette yoke is of baby Irish lace; the collar top is finished by a tucked band of chiffon. The high girdle is mounted over a feather-bone foundation. The materials required to make this model in medium size are three and one-half yards of figured taffeta twenty-one inches wide, one yard of plain taffeta, one and one-half yards of velvet ribbon, six buttons, one lace chemisette yoke and one-quarter of a yard of chiffon forty-five inches wide for yoke lining and collar top.

ATTRACTIVE BODICES

Flat patterns, 50 cents

Pinned patterns, $1.00

Sizes 34 to 40 bust

VOGUE POINTS

An imported shirtwaist set, which is the acme of modishness, and altogether charming in its absolute simplicity and dainty handwork, consists of plain linen collar and cuffs, with a narrow little lingerie bow tie and a plaited ruffle of batiste, hemstitched by hand, with the edge in color. This last is adjusted on the front of any untrimmed waist, transforming it into the latest fancy of the Parisienne. A very narrow middle band joins the two ruffles, and shows tiny pearl buttons at intervals. The collar, although apparently an every-day affair, is built on individual lines, which render it far out of the common. The straight band buttons at the back of the neck by means of fancy studs, the turnover portion opening again at the front, where its corners are pierced by buttonholes through which are passed fancy cabuchons connected by link chains. The turn-back cuffs are a replica of the collar, showing the same fetching style of fastening. These touches sound the exclusive note which distinguishes this delightful shirtwaist outfit.

Fur toques and turbans are being much worn, and are for the most part small and simply trimmed. Large fur hats have been found too weighty, as they require more ornamentation, which naturally adds to the weight. A smart looking pony fur turban is trimmed with two emerald-green ostrich feathers, caught at left side of crown by a cut-jet buckle; across the front is a short twist of velvet, finishing at either end with a loop, caught by a large cut-jet ball cabuchon. An ermine turban has a single pink ostrich plume at left, drooping over hair at back, and caught at quill end by two silver roses shot with pink. A chinchilla toque has two fluffy, white ostrich plumes at left, and tulle is fluffed on bandeau; a twist of brocaded gold cloth tucked in between the fold at crown edge.

A mink turban, composed of one skin which is mounted over brown maline, is ornamented by a brown feather which curls over the tulle bandeau at back. This feather is short, and the quill is caught by a hand-made buckle of red brown oblong beads of a goodly size, the beads in diagonal rows. The color scheme is excellent. A caracul toque has a twist of gold ribbon and black quills; another has a twist of coral velvet near crown top. This latter is a modified Russian turban somewhat fez-shaped.

VOGUE PATTERN DEPARTMENT

VOGUE'S COUPON PATTERN

NUMBER 408 PUBLISHED 13 DECEMBER

Vogue publishes one coupon pattern a week. The Vogue Weekly Coupon Patterns are sold at the uniform price of fifty cents each if accompanied with a coupon cut from any number of Vogue.

NOTE—These Coupon Patterns, unless otherwise stated under illustration, are 36 bust, 24 waist, 41 hips, 42 length.

OTHER PATTERNS

ILLUSTRATED IN THIS DEPARTMENT

FLAT PATTERNS: Waists, Skirts or Jackets, 50 cents each.

PINNED PATTERNS: Waists, Skirts or Jackets, $1 each.

Waists and Jackets are cut in 34, 36, 38, 40 bust measures. Skirts in 22, 24, 26, 28 belt measures.

CUT TO ORDER PATTERNS

Note: We cut patterns to order of any fashion published in Vogue at the following prices.

SKIRTS	
In belt measures from 20 to 32 inches	
without foundation	$2.50
with foundation	3.00
BODICES AND SHORT JACKETS.—	
In bust measures from 32 to 46	
without sleeve	1.50
with sleeve	2.00
PRINCESS GOWNS.—	
In bust measures from 32 to 46	
with sleeve	4.00
HALF LENGTH AND LONG COATS.—	
In bust measures from 32 to 46	3.00
CHILDREN'S CLOTHES (up to 15 years)	
Full suit cut by age sizes	2.50
any part of suit	1.00

THE BEST PATTERNS

A Perfect pattern should be correct in every particular. Vogue patterns are right from their very inception, as they are cut always from the very smartest, most distinctive and most advanced designs.

***

A gown cut by a Vogue pattern has the first essential to fashionable effect—the right placing of the lines. Unless a gown be cut on smart lines it cannot impart good style to the wearer. Trimmings cannot conceal bad cut.

***

The fine points by which hand-made frocks are distinguishable from machine-made differentiate Vogue patterns from all others. All Vogue patterns are hand-made. Each separate piece is cut, stamped and folded by hand.

***

The working details of Vogue patterns are simplicity itself. Each piece is plainly stamped—collar, front, back, etc. There are no puzzling perforations. When cutting, one need not continually reverse the pieces to consult directions, all seams, tucks and trimming being traced, which is possible only with all-hand made patterns. Every Vogue pattern can be easily followed, but the Vogue Weekly Coupon Pattern is intended specially for the novice in gown making—for her who would be her own dressmaker. These coupon patterns are published with a diagram showing exactly how each part is placed on the material, and with full instructions for making and trimming.

***

Flat patterns are those that have the various parts of the design stamped, traced and folded ready for cutting.

A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show exactly how the garment is to be put together. And this pinned pattern can be taken apart and used for cutting or a flat duplicate may be ordered.

WORKING DIRECTIONS FOR NO. 408

THE current pattern for the week is of an evening bodice for making in pompadour silk, in conjunction with lace of which the skirt is composed.

It is made over a fitting lining, upon which are arranged at back and front gathered pieces of lace to fill in the V's. The front has a middle piece, which consists also of the shoulder draperies, the lower parts of the edges forming darts on each side, and the ends of the draperies are made neat, and ornamented by the buckles and tassels, as illustrated.

The draperies are carried over the shoulder, folded berthé fashion, to the middle of the back, where the bodice fastens. The lace draperies (which consist of pieces of the lace used for the skirt and neck, joined by a narrow beading to a lace edging, and corners formed at each of the ends that are to be in the front) are set under the lower folds of the silk, and plaited to the middle back edges along with the ends of the silk.

The sash ends are set under the draperies, and secured together at the waist by a buckle. The sleeves consist of bias puffs, arranged on plain fitting linings, considerably shorter than the puffs, so that the latter droop well over.

The necessary quantity of twenty-two-inch silk is four and a half yards and two and a half of lace edging.

The pattern consists of half the complete fitting lining, including sleeve; half each of back and front lace V, half middle front with drapery, one side front, one side back, half middle back, one lace drapery, and one sash end

The making is very simple. The front lace V is arranged on the lining, then the back one separated down the middle (or made to hook to one side, as preferred); the fastenings up the middle will be hidden in the fullness of the lace, and is otherwise more satisfactory.

Next, the back portions are seamed, and also the front darts, which should be so well pressed as to render them practically invisible. After being placed over the lining and the side seams basted ready for fitting, lining and outer silk being stitched together in these seams, the drapery should be arranged on the figure.

The lining must be well boned, and the lower edge of the bodice is turned under and made neat by firm silk twill binding.

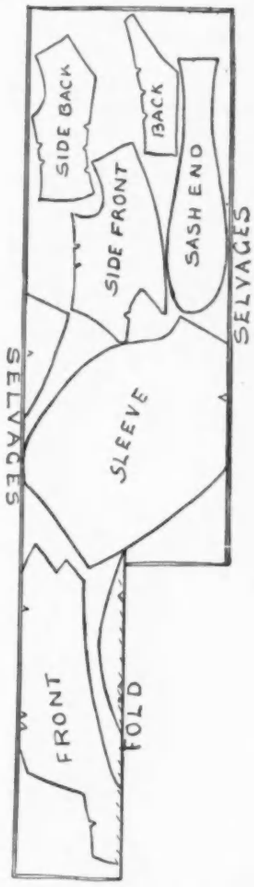
The left sash end may either be left loose and hooked over, if it be desirable to fasten the buckle on permanently, or if the buckle be furnished with a pin it can be fastened on after the bodice is hooked.

The essential points in this bodice are well stretching the silk over the foundation in front and at the sides, so that it will set perfectly smooth.

VOGUE'S COUPON PATTERN NO. 408.—EVENING BODICE

For description, see this page. Cut paper pattern No. 408 sent on receipt of coupon with remittance of fifty cents

The next pattern will be No. 409. Tailor Jacket



WHISPERS

TO THE GIRL WITH NOTHING A YEAR

A Girl of slender means must limit the pleasure of Christmas giving and exercise her ingenuity in the home manufacture of many of her presents. A traveling jewel case is easy to make and of greatest convenience; it is so practical that it can be kept in the bureau drawer, and be found a great improvement over the usual number of boxes. One half a yard of a pretty brocade or flowered silk, twelve yards of silk braid the color of the prevailing flower in the design, and a good-sized chamois skin will make six, deft fingers controlling the length of time. The silk braid can be pulled to fit any rounded corners in the inside pocket flaps, and is therefore far neater than narrow ribbon would be, and besides the stitches sink in, so that they are unseen. Nine inches in length the case is cut, and four in breadth (this is for a small size, of course), the chamois lining corresponding. Before binding the lining and the silk outer part together, the pockets and the full-length leaf for pins are sewed on the lining, by machine, the best and neatest way. To make the pockets, a piece as wide but a little less than half as long as the lining is cut of chamois, and two rounded flaps. These flaps are first bound on the rounded end and then stitched on by machine, so that they can fold over the top edge of the pocket piece, which is next put on and stitched at sides and bottom edges, and then up the middle; this gives two divisions, with a flap over each. This flap fastens with a loop over a small button sewed on the pocket. The leaf is a pinked-edge piece of chamois skin, the length and width just a little less than that of the lining. This and the lining are stitched together across the middle, the leaf not attached in any other way. The lining and the silk are now stitched together around the entire edge, and then bound. Ends of the silk braid tie it around the middle.

VOGUE PATTERN COUPON

TO VOGUE, 11 EAST 24TH STREET
NEW YORK

ENclosed please find fifty cents, for which send by mail to my address below:

Vogue Pattern No. .....

These patterns are made in medium size only.

Name. .....

Address .....

.....

.....

This coupon must be filled in and mailed to Vogue, when remittance is made for pattern.

WHAT THEY READ

NOTE.—Books are selected for review in Vogue chiefly with regard to the interest they have for its readers. Inquiries addressed to Vogue concerning the entertaining or instructive qualities of new publications will receive immediate attention.]

TALES FROM HERODOTUS. By H. A. Havell. Illustrated. Stories from Dickens. By J. Walker McSpadden. Illustrated. Stories from Scottish History, By M. L. Edgar. Illustrated. Children's Favorite Classics. Thomas Y. Crowell & Co.

IN presenting a series of stories for children, based upon the great historians, novelists and poets of the past, the publishers are doing good work by inculcating in juvenile minds a taste for the highest and best in literature.

In the Tales from Herodotus, for example, Mr. Havell has admirably set forth the fascinating old chronicles of the "Father of History." We may read here of Midas, whose touch turned everything to gold; of Croesus, the rich king who sought happiness; of the famous wars of the Persians against Greece, when Xerxes scourged the sea with whips, and of how the valiant little band of Spartans and Greeks drove the invaders back, thus preserving the freedom of all Europe for many ages to come. Mr. Havell has written a brief historical introduction, which will be found exceedingly helpful.

The stories from Dickens have been contributed by the author of Synopses of Dickens' Novels. The chief incidents in the lives of Boz's most famous boys and girls are pleasantly and sympathetically retold in this little volume, which Mr. McSpadden offers "in the reverent hope that it will serve as both introduction and incentive to the bulky volumes which so often alarm young people by their very size." The contents include the Story of Oliver Twist; Smike and his teacher, with an account of the lively times at Dotheboys Hall; little Nell and her pathetic wanderings with her Grandfather; Paul and Florence Dombey; Pip's narrative of how he helped the fierce convict, and what came of it; Little Dorrit's humble but beneficent career until her escape from the Marshalsea, and finally some interesting episodes from the early youth of David Copperfield.

The Stories from Scottish History are based on the first series of Sir Walter Scott's delightful Tales of a Grandfather, which were originally related to a child, as we know, before being incorporated into a book. The selections cover the period between the rise of William Wallace, in 1297, and the union of the crowns under James VI in 1603. While occasional incidents have of necessity been omitted, Miss Edgar has aimed at consecutive narration, and followed for the most part the original text. A useful chronological table will be found at the end.

THE POND IN THE MARSHY MEADOW. By Anne Helena Woodruff. Illustrated. The Saalfield Publishing Company.

The author of this engaging combination of nature study and fairy tale has lived most of her life on a small farm, situated a few miles from Niagara Falls, Ontario, and it seems, while writing this book, she "had in mind a familiar and beautiful scene in the neighborhood of my old home in Canada—a hollow among the hills, where there was a wide, shallow pond, bordered by pine trees and peaceful willows."

In the first chapter we are told something of the natural beauties of the pond, and all about the animals, aquatic and otherwise, that dwelt in the immediate vicinity. Very soon appears upon the scene a small boy who, oddly enough, did not like to kill things. For this reason the various tribes of fish, flesh and fowl of the neighborhood, when they became aware of this noble trait, developed a great liking for the small boy, and began to tell him all their troubles. Before long a very nice little girl joined the boy, and was cordially welcomed by the animals as equally worthy of their friendship and confidence.

The most conspicuous among the beasties, by the way, was a big snapping turtle, who regarded himself as absolute monarch over the denizens of the pond, and whose chief diversion, after frequent exercise of the royal privilege of grumbling, was to recite rhymes inspired by the different letters of the alphabet.

Among the lesser folk of the small kingdom were the tadpoles, Jack-in-the-pulpit, the flower fairies, the kingfisher, the nymphs and the butterflies—altogether an interesting community.

The fanciful story is told with spontaneity and sprightliness, and will be read with delight by some grown-ups as well as by all children. The artist employed, while moderately successful in depicting scenes from nature, is appallingly crude in his attempts to draw human beings. In modern bookmaking this sort of thing is inexcusable.

BRIER PATCH PHILOSOPHY. By Peter Rabbit. Interpreted by William J. Long. Illustrated by Charles Copeland. Boston, Ginn and Company.

Mr. Long has written much of animals, and in various veins. His latest book is a succession of discursive essays mildly satirical in tone, with incidental information as to the ways of the brute world. The most interesting fact embodied in the opening essay, On the Sweet Reasonableness of Animal Thinking, is that of a salt-water bird which went to a fresh-water pond, apparently to rid itself of a mussel that had seized the bird's tongue. Mr. Long seems to tell of this feat as an instance of animal thinking. The essay On the Habits of Men and Other Animals is a mingling of curious outdoor facts and pleasant comment at the expense of the one animal that wears artificial clothing. Mr. Long takes a fall out of Maeterlinck because of the rather large element of imagination in that author's famous and fascinating book, The Life of the Bee. In the essay, The Question of a Rabbit's Religion, Mr. Long develops in an interesting way Bacon's idea that we may take a lesson in the value of reverence for a higher being from the effect that love for a kind and intelligent master has upon a dog. Mr. Long writes much at ease, drawing lessons of hopefulness and humility from the lives of the beasts, and thinly hiding his amiable sarcasms at human frailties under the pretence of speaking through the mind of Brer Rabbit. Tedium is the besetting sin of the modern writers upon animalss and Mr. Long does not escape that grievou, fault in these essays. A vigorous squeezing process would reduce their bulk by something like one-half, without the sacrifice of a single idea worth preserving. Perhaps all nature writers should not be required to imitate the style of Gilbert White, but they ought at least to profit by his example of close-packed brevity, and not to copy the worst defects of Thoreau's poorest work.

THE LITTLE KING OF ANGEL'S LANDING. By Elmore Elliott Peake, Author of The House of Hawley. D. Appleton and Company.

Mr. Peake showed, in The House of Hawley, that he could write a good story for grown folk; he shows in this new book that be can write, if anything, a better story for children. The humor, the pathos, the simple humanity of this little tale of life in our great Middle West, entitle it to the friendly interest of all who are in search of fit reading for children between the ages of ten and sixteen. The book is of special value to the children of the Atlantic coast, as revealing to them their little brothers and sisters of the Mississippi Valley. Little Abe is a genuine creation, and the workings of his heathenish little mind are displayed in a really brilliant fashion. A good book this, but not a goody-goody book, though the tone of the story is reverent toward sacred things.

FAMOUS ACTOR FAMILIES IN AMERICA. By Montrose F. Moses. Thomas Y. Crowell and Company.

Books of this kind usually suggest the mere hack work of the bookmaker, but Mr. Moses apparently writes with the interest of the genuine amateur, in the best sense of that abused term. Even in the matter of his title he is scrupulously honest, for he writes of several actor families that are now in America, but that can hardly be called of America. Indeed, our race of actors is not of long life; scarce one famous actor family has been more than three generations in America, while several have scarcely, as yet, severed their connection with Europe. Mr. Moses is not content with ordinary personal gossip, such as fills the dramatic columns of the less serious newspapers, and is occasionally paid for by actors or their managers. He discusses intelligently the methods of by-gone actors, tells of the occasions when notable men and women first appeared in this or that character, sketches the rise of particular theatres and the dramatic tradition of different American cities. The families chosen for discussion are the Booths, the Jeffersons, the Sotherns, the Boucicaults, the Hacketts, the Drews, the Barrymores, the Wallacks, the Davenports, the Hollands, and the Powers. There have been a good many intermarriages among these families, but the men and women have also found husbands and wives elsewhere, and these outsiders, so to speak, when of the profession, have their place in this volume.

As might have been expected, portrait photographs mostly constitute the illustrations of this book. Some of considerable rarity, and few are the conventional pictures of stage celebrities. The Boucicault poster is of unusual interest, and the several pictures of Edwin Booth are significant as showing the man at several periods of his career. The book is typographically agreeable, and the illuminated title page is tasteful.

CHRISTMAS BOOKS FOR CHILDREN

IN STORY LAND. A Volume of Original Pictures, Stories, and Verses, Written By G. A. Henty, L. T. Mead, G. Manville Fenn, Evelyn Everett-Green, Paul Creswick, F. E. Weatherly, Maggie Browne, Sheila E. Braine, Etc. And Illustrated by Ada Dennis, E. Stewart, Hardy E. Lance, Hilda Robinson, and Others. Edited by Alfred J. Fuller. London: Ernest Nister. New York: E. P. Dutton & Company.

SONGS AND SONNETS FROM LONGFELLOW. Illustrated by Henry Sandham. London: Ernest Nister; New York: E. P. Dutton & Company

THE SWEET STORY OF OLD. A Life of Christ for Children. By Mrs. L. Haskell, With an Introductory Note by the Late Dean Farrar, D.D. London: Ernest Nister; New York: E. P. Dutton & Company.

MY LITTLE RED INDIAN BOOK. By Mary A. Post. London: Ernest Nister; New York: E. P. Dutton & Company.

DAISY DEAR. BY Mary D. Brine, Author of The Doings of a Dear Little Couple, Mother's Little Man, Etc. Illustrated By E. Stewart. London: Ernest Nister; New York: E. P. Dutton & Company.

OLD BALLADS. Illustrated By John Eyre, R. B. A. London: Ernest Nister; New York; E. P. Dutton & Company.

GRANDMOTHER AND CHRISTMAS EVE. By Mary D. Brine, Author of Grandmother's Attic Treasures, Grandmother's Memories, Etc. London: Ernest Nister; New York: E. P. Dutton & Company.

THese holiday importations of Messrs. Dutton & Company are mostly pretty and inexpensive little books, some of them compilations, as the titles indicate, others the original work of the authors whose names appear on the title pages. In Story Land which is the largest and most expensive of the books, sells for $1.50. The prices of the others range from fifty cents to one dollar. The illustrations to the first volume are partly in black and white and partly in color, and these pictures are more nearly than those in most of the other volumes such as one has long been accustomed to in Christmas books, save that both drawing and coloring are more successful than these thing were apt to be a few years ago. The text, like the pictures, is strongly British in tone, a thing to recommend it to the American nursery, since there is a real value in such books as let our children know that there is a world elsewhere.

Some of Longfellow's best and a few of his most familiar short poems are included in the volume of selected songs and sonnets. Mr. Sandham's colored pictures cannot be called highly successful, but they are usually pleasing.

The Children's Life of Christ is a reprint with new illustrations. Dean Farrar's introduction commends the book for simplicity and reverence. It must be understood by intending purchasers that the author's point of view is strictly orthodox. The illustrations have a pleasant old-fashioned flavor.

An American Indian book from England is surely a rarity. In this book the illustrations in black and red are funny enough. The text, which did not demand of the author any very deep knowledge of his subject, is all done in rhyme, and is likely to afford the nursery amusement.

Daisy Dear is a sympathetic story of a well-to-do little girl who befriends a little tenement-house neighbor. It has two merits, that of genuine if simple interest, and that of entire freedom from any touch of snobbishness. The illustrations are conventional, but pleasing. Such a book can do nothing but good in the household.

Come Lassies and Lads, Comin' Thro' the Rye, Annie Laurie, Robin Adair, Alice Gray, Home Sweet Home, Within a Mile of Edinborough Town, The Jolly Young Waterman, Hearts of Oak, The Miller of Dee, Woodman, Spare that Tree, and the Lass of Richmond Hill, are a few of the ballads and songs in the volume entitled Old Ballads. There is some rather pretty color work in the illustrations, and paper and type are attractive. The frontispiece is really charming.

Grandmother and Christmas Eve is a little book in verse. The measure is as simple as the theme—and the latter is the universal story of youth and age. It is a pleasant thought that the young rather than the old are melancholy over passing years. Middle-aged persons dread the approach of old age, but most persons, no matter how long they live, never reach it, A woman of eighty objected the other day to being classed with the old folks. 'Women of ninety are old," she said, "but I'm not."

Christmas Songs and Carols is a collection of poems, many of them old and anonymous, others by various authors from Robert Herrick to Phillips Brooks. Few who read Nahum Tate's Song of the Angels at the Nativity, know that he was once Poet Laureate of England. It is good to have these old Christmas ballads this season.

Charles Robinson's illustrations in A Little Book of Courtesies are delightful bits some of them slightly rubricated and old fashioned in costume and spirit. The text is a set of simple little sermons upon good manners, not of the conventional sort but of the kind founded in goodness of heart. There are fourteen rules of courtesy which if observed, should go far to make our little friends extremely sweet companions, though somehow we think them such even if they do not habitually live up to the lessons of this volume. Some cynical persons feed their own bitterness with the thought that most persons find a good deal to criticise in the children of their friends and relatives, but it is to the glory of human nature that the better we know children the better we like them. Our prejudice in favor of our own has excellent excuse.

Just why this bright-colored little volume should have been called The Wise Book it is hard to guess, unless because it has no real pretension to wisdom. It is really a delicious succession of little colored pictures, with only a few lines of inconspicuous text that merely serves as excuse for calling the thing a book. Both drawing and coloring are unusual—perhaps the much abused word quaint applies to the pictures as well as any.

An opportunity for the selection of sensible, serviceable and seasonable CHRISTMAS GIFTS.

An Event That Thousands Wait For

THE HOLLY'S

Annual Clearance Sale Is Now On

And will continue until the present stock is sold. We carry no stock over from one season to another, but make our SPECIAL CLEARANCE SALE at a time when the goods are seasonable. YOU KNOW "HOLLY" QUALITIES AND THE EXCLUSIVENESS OF "HOLLY" DESIGNS, but you will be surprised to see how deep and decisive the *cut in prices* has been. Cost or former prices does not form any part of the argument. DURING THIS SALE NO GOODS WILL BE CHARGED OR SENT ON APPROVAL. NO CATALOGUES ISSUED.

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Silk and Lace Waists, Street, Evening and Dinner Gowns,
Cloth Street and House Dresses.

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PRIESTLEY'S CRAVENETTE, Cloth and Silk RAIN COATS in stock and made to order

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Many a woman is now wearing a dress that is nearly all tin—under the impression that it is all silk.

Every silk dress or skirt that splits does so because it is woven from strands of silk soaked in tin made liquid by hydrochloric acid intended to make the silk weigh more and, therefore, yield a better profit for the manufacturer. These chemicals eat up the silk and make it so fragile that it splits with the slightest wear.

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a silk made from pure, unloaded silk and pure dye.

The Protection Guarantee

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21 inches wide		$1.25	a yard
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Mills: Haverstraw, N.Y.

WELFARE ENTERPRISES

[Under this title from time to time will appear descriptive appeals, or accounts of the plans and workings of worthy philanthropic efforts to uplift, or in any way better, the condition of the unfortunate classes in the community—adult as well as child. Care will be taken to present the claims of those charities only, which are well administered, and well intentioned.]

THE New York Association for Improving the Condition of the Poor makes the proper care of children its especial interest, and in no way has it shown its intelligent and effective work in behalf of the little ones better than in the manner in which it, this autumn, presented the claims of its helpless beneficiaries to the attention of a busy community. Readers of the daily and weekly press have been interested in the pictured group of little ones, similar to the photograph here presented, that

looked out from many a printed page in a Thanksgiving appeal. Now it will take very little for individual readers to carry a Merry Christmas to families of bereft little ones such as the poor innocents shown on this page, and a reading of the Association's appeal is asked. Along with the photograph, which in itself has touched heart and wallet, the Association is sending out a statement in which is specified what dollars—from $1.00 to $50.00—can be made to accomplish. It is not funds for a gluttonous Christmas dinner that are asked, but money for the bare necessaries of life. School shoes for barefoot boys, $1.00, $2.00; glasses so "stupid" children can see, $1.50; warm dresses for underfed shop-girls, $5.00; coal, so mother can do washing and keep little ones warm, $6.00; rent to save eviction while bread-winner is sick, $10.00 to $25.00; a visiter to represent you, $50.00 a month; food for hungry, sick, aged, any amount.

No sum is too large or too small to be put immediately to effective use. The Associaton offers to write explaining to donors just how and for whom each gift of money is used. The treasurer is R. S. Minturn, Room 216, 105 East Twenty-second Street, New York City.

HAPHAZARD JOTTINGS

THE INDIANS BACK TO NATURE

AN unusual and especially interesting instance of a group of persons going back to nature was furnished by some Indians, members of the Cherokee and Creeks and lesser tribes, this autumn. Nearly 1,000 families are moving from the Territory to Mexico, which country offered them unlimited territory at their own price. According to a special to the Times sent here in the earlier days of the immigration, the Indians were incensed at the plan to admit the Territory to Statehood and to white settlement, and four of the college-bred and civilized redskins negotiated for the tribes with the Mexican Government to supply a million acres of land at $1.00 an acre. It is situated in the mountainous region of Chihuahua and Sonora, a weird country where the red men will return to their own primitive life, free from the exactions of modern civilization. The college-bred Indians in the tribes are the most enthusiastic over this return to native Indian life.

GREEDY PARENTS

N. O. Nelson, a rich manufacturer of St. Louis, has made a proposition to the women's clubs of that city to take all children under fourteen years of age from factories and other places of employment, and send them to school. Mr. Nelson offers to pay the children half they would receive for their work, were they employed, the clubs to pay the other half. The matter has been taken under consideration by the women, and pending their decision the philanthropist has undertaken to do the work himself. He has in the last two months investigated every application to the truant officer for permits for children under age to work in factories. He found as many as seven worthy cases up to 1 December. Each week his little pensioners call at Mr. Nelson's office and receive their wage. The children are sent back to school by the philanthropist. In fewer than one-third of the cases he found the circumstances of the families such as compelled them to depend on the earnings of children. What instances of greed! More than two-thirds of the parents forcing their children to the premature bondage of long hours, frequently hard labor, and the loss of proper schooling for greed—there being no occasion for such terrible sacrifice of children!

UNWORTHY PARENTS

In this connection it is especially interesting to read how the race-suicide question was commented upon by a Herald correspondent. "The newspapers of to-day will endorse a protest against advocating the increase of family for those who do not know how to care for children. In Pennsylvania a man with many children barters a little son of four years for two chickens. Another case as flagrant—in Cumberland, Md., where a father of fifty shoots a son of eighteen years. We need less quantity and a better quality in children for our future race."

VITAL SCHOOL STUDIES

As bearing still further on parental shortcomings is the comment of the Standard (London) on a proposed important deputation that was about to wait upon the local President of the Board of Education. The object of the formal visitation was to urge the necessity of teaching the first principles of hygiene and temperance in all elementary schools and training colleges. These are pronounced among the most important essentials of the science and art of education. The editor then goes on to add: "A great proportion of the mass of poverty and vice which are the shame of England is caused by sheer dense ignorance of the primal laws of nature."

THE MADONNAS OF THE TUB UNIONIZED

A sociological note is that in regard to the Washerwoman's Union said to have been formed at New Brunswick, N. J. The rules for members as reported are that they are to start work at 8:30 A. M. and quit at 5 P. M., the wage to be $1.25 per day. Everything must be in readiness for the woman to work when she appears. The clothes must be put in soak the night before, so as to lighten the burden of cleansing them. No statistics are as yet available as to how a following out of these union rules has worked.

L'Irresistible and Gossard Corsets
"They Lace in Front"

These corsets have front clasps like ordinary corsets and also a lacing in front by which they can be adjusted perfectly and conveniently. They are an improvement in many ways over all corsets heretofore used. We have proved this to thousands of satisfied wearers. Before you purchase another corset allow us to show you our latest models.

All figures carefully fitted by experienced corsetiers.

Five Dollars Up
Catalogue mailed on request.

Particular attention is invited to our *Combination Lingerie Suit.* Fitting the figure like a glove, it does away with much superfluous attire. Correspondence solicited. Mail orders promptly attended to.

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"Its Purity has made it famous."

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Women's Silk Stockings.

An unusually broad selection comprising all the most approved shades in Plain, Embroidered, and Openwork effects. An opportunity for the early selection of

Holiday Gifts,

combining grace and beauty with utility.

Black and Colored Thread Silk Hose.

Black in heavy, medium and gauze weights. White and all conceivable shades in the usual medium weights,

at $1.35 per pair,
value $1.75 to $2.25.

Openwork Thread Silk Hose.

Effective and graceful designs in openwork instep and all-over patterns in Black, White and an extensive array of colors,

at $1.35 per pair,
value $1.95.

Women's

HAND EMBROIDERED

Black Silk Stockings

An artistic achievement of unusual merit. Floral patterns faithfully reproducing nature; beautiful, dainty, graceful. Conventional designs embroidered in the popular self-color effects and color combinations harmoniously blended. *A Very Special lot*

at $1.95 per pair,
value $2.60 to $3.75.

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All the very newest patterns, in White, Black and many colors. This is a favorite style with patrons who desire a refined and fashionable effect,

at $1.95 per pair,
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Hand Embroidered Silk Hose.

The designs are almost bewildering in variety, being replete with the highest expression in coloring and workmanship of the embroiderer's art,

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Men's Silk Half Hose.

Men's Black and Colored Thread Silk Half Hose.

with spliced heels and toes

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Men's Thread Silk Half Hose,

with embroidered figures in neat designs,

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Men's Thread Silk Half Hose,

in solid colors, new shades of Purple, Bottle Green, Lavender, Yale Blue, Burgundy, Gray, Mauve,

at $1.95 per pair,
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The "Featherweight" Belt.
[Patent Pending]

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Prices:
Fine linen with silk elastic, $5.00.
Silk with silk elastic, $10.00.

In ordering send size of waist and measurement round largest part of hips.

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It does away entirely with customary "Make-ups" that clog the pores of the skin. QUEEN LOUISE CREAM, by its rapid penetration, works its way through and behind every form of impurity in the countless pores of the skin, and by its peculiar working actions, brings out all impurities, instantly creating a rapid circulation of the Blood which imparts a natural beautiful complexion.

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"Queen Louise Cold Cream and Skin Food" is a "wonderful" tissue builder. Nourishes the skin and fills out hollows.

7-oz. jar, $1.00.

"QUEEN LOUISE EGG SHAMPOO" warranted to surpass all others. Free from fats or soaps. Cleanses the scalp and hair from dandruff immediately, and restores same to its natural color.

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Upon receipt of prices quoted, we will send you any of the preparations prepaid with illustrated book on "The Art of Massage" and "How to Remain Beautiful," together with Complete Life History of the beautiful "Queen Louise" of Prussia.

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Combination Corset-Cover and Skirt, **$2.25** up
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Princess Slips, - - **6.50** up
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Bust Supporting—Tie Corset Covers, - - **$1.00** up
3-piece set, Chemise, Corset Cover, Drawer, **6.50**
3-piece set, Combination Skirt and Corset Cover, Drawer, Night Gown, - - - - **7.50**
4-piece Trousseau set Sheer Mull, Elaborately lace trimmed, Drawer, Combination Skirt and Corset Cover—Long Skirt, Night Gown, **35.00**

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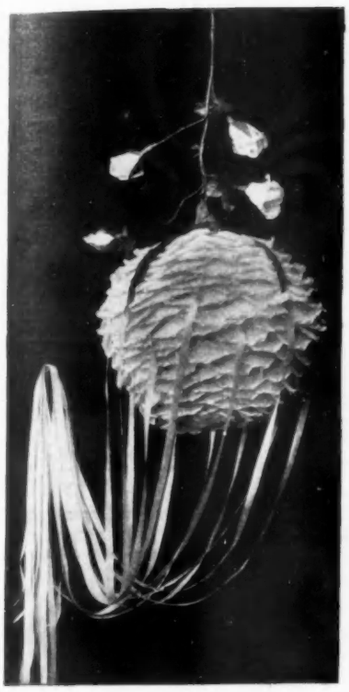
A VERY POPULAR PIE

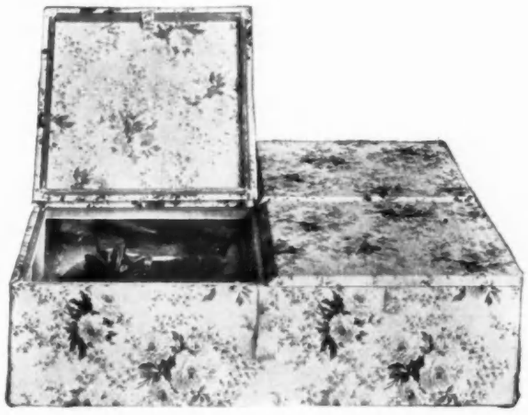
THE Jack Horner pie in its many guises has become very dear to the hostess, for whether the guests be young or [illegible] its delightful disclosures of gifts and prizes [illegible] never-failing amusement. Nothing can [illegible] its place as a promoter of mirth and jollity [illegible] the holiday season. One of the new forms of [illegible], which at the same time is a lovely table [illegible]iture, hung chandelier-wise from above, [illegible]llustrated to-day. It can, of course, be used [illegible] many ways except at table, but with its dozen [illegible] ribbons reaching one to each cover, [illegible] a most festive decoration. An im[illegible] rose made of pink, blue, red, yellow, or



NEW JACK HORNER PIE

white tissue paper is attached to a heavy stem, on which are smaller buds. The materials employed are wonderfully well handled, and the result most natural. The price, filled with twelve presents, is $3.98.

Any number of presents may be inserted, the price varying, of course, accordingly. Or one may, of course, choose the gifts oneself—costly or simple, as one may desire.



FOR HATS AND SHOES
See text, The Bed Box

THE BED BOX

THE cry for more closet space goes up on all sides, and especially clamorous is the voice of the dweller in the up-to-date apartment, where every square inch is counted upon to pay toll in the totalling of a huge rent roll, while the despairing inhabitant knows not where to stow away his belonging. Each time a new building goes up, the cupboards and hanging room shrink still further, until closets threaten to soon become only a blessed memory. But we are saved from utter desolation since the disregard for comfort shown by the grasping landlord is offset by inventions that grapple with existing conditions and evolve the most clever contrivances to fill the need. This bed box is one of them, and will slip under the bed and out again without any trouble at all, and turns on its centre castor with scarcely a pressure, bringing into reach whichever of the four compartments one may wish to reach. There are corner rollers besides, but the middle one is the more prominent to act as pivot, thus making it possible to open each cover without drawing the box more than a few inches from under the bed. The construction is very light, just a wood frame covered in denim or cretonne, and quartered as to the cover, but with no partitions to cramp large-sized hat brims. Hats and shoes are always the hardest to find place for, and the box was first intended for these articles, but there are a hundred others that it will house. The member of the family to whose lot has fallen the hall bedroom will rejoice in this means of increasing his comfort. The size is square thirty-six inches on each side, the depth, eleven inches.

FASHIONS IN FURNISHING

(Continued from page 894)

THIS band of brilliant artists, architects and designers formed what has been termed the School of Fontainebleau, and one of the guiding spirits was Sebastian Serlio, born in Bologna, in 1475. He studied in Rome and was a devoted follower of Baldazzare Peruzzi, the Siennese painter, architect and engraver. A celebrated painter and architect himself, he became better known by his works on architecture, which he began to publish in Venice in 1537, and, attracted to Fontainebleau by Francis I., he resided there until his death in 1554.

Francis I. also built other beautiful palaces, including the Chateâux de Chambord and Chenonceaux, and began the Louvre, so that it is with his reign that the Renaissance in France is most closely linked.

One of the new requisites was more light; and, consequently, windows and doors were made larger. As the interior fittings were of the utmost importance, walls were panelled and carved; the beams of the ceiling were carved and the great chimney-piece, which had been usually made of stone, was now frequently made of oak, richly carved and ornamented with the arms of the lord of the mansion. (See Fig. 1. Page 894.)

The bedstead had become of the greatest decorative importance, irrespective of its sumptuous hangings, being always richly carved, and sometimes gilded and painted as well. There are many examples of bedsteads with canopies resting on carved and grooved columns, and finished with a hand some cornice, and the curtains were usually hung from the inside, so that none of the beautiful woodwork was hidden by draperies. In the earliest period of the Renaissance, before Du Cerceau had become an influence, the panelled bed was also in great vogue, and, when not built actually in the panels of the room, its form was similar to that shown in Fig. 2, which represents the carved oak bedstead that belonged to Jeanne d'Albret (1528-1572), the mother of Henri IV.

This is a fine example of Renaissance work, presenting a great variety of panels, some of which are decorated with the cuir ornament, referred to in a previous article, and with handsome columns, a richly ornamented cornice and several grotesque figures. An owl leaning against a branch decorates the foot, and a sleeping warrior lies at the head of the bedstead, near a figure that looks somewhat like a caricature of the Madonna and that forms a pilaster with Ionic capital.

Carving enriched all forms of furniture, which followed in design the Italian models, for, while much furniture was brought from Italy, the clever French artisans were soon able to imitate the models, and native work was greatly encouraged by the King. Beautiful armoires, dressoirs and cabinets of French work, presenting a mass of the most delicate and effective carving, are to be seen in all the European museums and private collections to-day.

One piece of furniture which long continued to be imported was the newly invented Venetian mirror; and the magnificence of its frame proves the importance that was attached to this novelty.

The Cluny Museum in Paris has several superb examples, some of them with frames of colored glass, richly ornamented with graceful branches of foliage; others framed in ornamental porcelain; and still others of carved and gilded wood, of which one is decorated with caryatides in high relief, and surmounted with an ivory medallion representing a lady at her toilet. Another mirror of carved and gilded wood is flanked by two grooved pilasters, and decorated with a plaque representing Leda, while chimaeras and other ornaments appear upon the frame. A favorite design was composed of two pilasters supporting a frieze and pediment, decorated with arabesques in high relief. The tables, especially the card-tables of the period, were extremely handsome, being made of ebony inlaid with ivory, and showing marquetry of various woods. The patterns were chiefly arabesques, birds and shells, and sometimes a chess-board was inlaid on the slab. A popular form is shown in Fig. 3, in which griffins stand back to back, with a terme, or gaine, figure between them, the slab being supported upon three carved arches. The twisted leg also appears on tables of this period.

Fig. 3. RENAISSANCE TABLE
See text, "Fashions in Furnishings"

Chairs were ornately carved; were often made in the form of an X, and frequently had stretchers and side supports ending in a carved human or animal head. The seats and backs were covered with leather put on with nails with large brass heads.

The credence, dressoir or buffet, and the armoire and cabinet received the richest kind of carving, always being regarded as "meubles de luxe," and many superb examples exist, one of which, from the Louvre, is shown in Fig. 4. This dates from the reign of Henri II., and gives a good idea of the hexagonal shape and carved medallions which are both so characteristic of the style.

The motives of decoration of the early French Renaissance naturally follow the Italian, from which it had its origin.

THE DECORATOR

[NOTE.—All questions under this department will receive prompt attention. Inquiries may be made in regard to wall papers, rugs, carpets, hangings, furniture, etc. A charge of 50 cents is made by Vogue for each room described and 10 cents additional for each sample sent when samples are requested. A stamped self-addressed envelope should be enclosed. Suggestions for rooms and descriptions which have been sent to correspondents, are subject to publication.]

TURKEY-WORK CHAIR SEATS

HAVE you the patterns in colors and materials for working the old-fashioned chair covers described under Fashions in Furnishings, in Vogue, 13 September?

Ans.—Turkey-work seats have been so long out of fashion that it would be difficult to find a book of patterns. Canvas, worsted, and crewels can be bought at the Decorative Art Association, 14 East 34th Street, N. Y. City. The method is cross-stitch on ordinary canvas, or the tufted and cut worsted in high raised points. The pattern is generally in imitation of the Turkey rug, or a geometrical pattern—diamonds, lozenges, circles, squares, etc. Pretty combinations could be made of blue and white, green and white, scarlet and white, blue and yellow, etc. For patterns see Esther Singleton's Furniture of Our Forefathers (New York, 1901), facing page 274 (Governor Burnet's chairs), and pages 198, 289, and 311. Florentine work is also much used for chair covers, and also comes in geometrical and floral designs. Canvas and materials, with a little of the pattern worked in each corner, are to be had from the Decorative Art Association. [537]

Fig. 4. FRENCH CARVED OAK CABINET
See text, "Fashions in Furnishings"

AN ATTEMPT AT PRACTICAL POLITICS

AN interesting side light on municipal politics, as practised by our foreign population, was revealed by the action of the Push Cart Association of New York, which, it appears, numbers 5,000 members, most of whom have votes. On a Sunday afternoon in October the Association held five meetings on the east side, which were attended by 3,500 members. By a vote at each meeting a committee of five was appointed (twenty-five in all) to call on Mayor McClellan the next day and ask his advice as to whom they should vote for as Governor. The President of the Association announced, "We are very friendly to the Mayor and his administration, and these 5,000 men are going to vote exactly as he tells us." The milk in the cocoanut consisted of the fact that the association had previously formulated demands for licenses based on certain considerations which they submitted and which had not been acted upon by the Mayor up to the time this committee of acquiescence, as it might be called, was appointed to wait upon the municipal executive. Such efforts to influence favorable action by a promise are usually made under cover.

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[NOTE.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchased should include a stamped and addressed envelope for reply and state the page and date.]

Massage through water power is one of the newest and cleverest ideas of the year, the invention being exceedingly efficacious, simple, reliable, inexpensive, and applicable in one's own home. The force bottled up in any bathroom faucet has been applied to a scientifically constructed vibrator through the long tubing which proceeds from a water-motor attachment to the faucet. It has plenty of power, is almost noiseless, and there is nothing to get out of order.

Although a hand massage is delightful, this mechanical vibrator can produce effects which the human hand cannot—not only in the rapidity but in the variety of its movements is this invention successful, and its uses are manifold, although the greatest of these and most eagerly sought is the smoothing out of wrinkles and lines, the stimulation of the circulation and softening of the skin. The invention is also used on the head to relieve headache, and in another and more strenuous manner of stimulating the scalp, exercising it thoroughly and keeping it in the healthy condition which encourages a luxuriant growth of hair. After physical exercise it prevents soreness, and stimulates the muscles so that no stiffness follows. In the case of wrinkle-removing water massage is like any other beautifying agent—it must be used again and again to make its effects lasting. Wrinkles must be rolled out many times before they are permanently removed, though a thorough treatment will usually take them away for the time being.

Water massage accomplishes many other results. It stimulates the flesh and makes the heeks red, destroying any sallowness of tone and improving the quality. Special attachments are also to be had which make this contrivance useful in many household ways, such as sharpening, polishing, grinding, cleaning silverware, running the sewing machine, egg beater, bottle washer and cooling fan, but as these do not apply to the subject of dressing-table necessaries I shall not enter into their description. The price complete is $15.00, this including the water motor, vibrator attachment and connection for the faucet.

Packages of violet sachet tied with ribbons at each of the four corners will perfume clothing, handkerchiefs, lingerie, writing paper, etc., with a fragrant, natural, and lasting odor of fresh violets. The price is fifty cents each package, or $5.50 a dozen. Small corsage sachets covered with satin sell for the same price, and though much less large are very delicious in odor. Soap perfumed with the finest violet costs seventy cents a cake, and is highly recommended for the delicacy of its paste as well as superiority of its odor.

Many who do not care for the pronounced perfume of an extract, find the more delicate odor of an eau de toilette refreshing and most desirable. Tired nerves must be considered in these days of a multiplicity of duties, and few toilet preparations offer more possibilities of refreshment than a good toilet water when included in the morning bath. Among the many worthy of mention is a violet eau de toilette which finds acceptance with the most fastidious women, so flowery is its perfume. A teaspoonful will permeate a large basin of water, besides spreading fragrance through the surrounding atmosphere. It is very diffusive and thoroughly desirable from every point of view.

Among small bits of silver for the dressing table are handsome hat-pin holders at $7.00 each. These are substantial as well as pretty, and heavy enough in weight to suggest an aristocratic origin. Far too many of these new odds and ends of silver are tawdry in small details and one grows surfeited with the heavily raised roses and lilies so freely used in their embellishment. The hat-pin holders mentioned may also be used as an ordinary pin cushion, since the base of the slim vase-like receptacle for long pins is firmly imbedded in a pretty velvet-covered cushion offering accommodation for any number of brooches and small pins. This cushion rests within a bordering band of silver in a trellis design, which is the latest departure from more solid patterns.

A lovely jewel box for the dressing table costs $21.00, and is made in the form of a Louis XVI basket of silver with up-slanting handle. The cushion within the basket is meant for pins, but lifts off and discloses a velvet-lined receptacle, where many trinkets may find safe housing between toilettes. Smaller sizes in the same shape hold no jewel box, and are marked $15.00. Graceful little high-heeled slippers of silver are decorated with a huge silver-gilt bow and hold small scarf-pin cushions. These are not quite so expensive as an imitation grip in silver and velvet, meant for the same purpose, and selling for $3.00.

A delightful Eastern talcum powder made from an old Oriental formula costs twenty-five cents, and comes in an oval box beautifully embossed in Russian enamel work executed in twelve harmonious colors. In finish and scheme this is both unique and attractive. The perfume is that of attar of roses.

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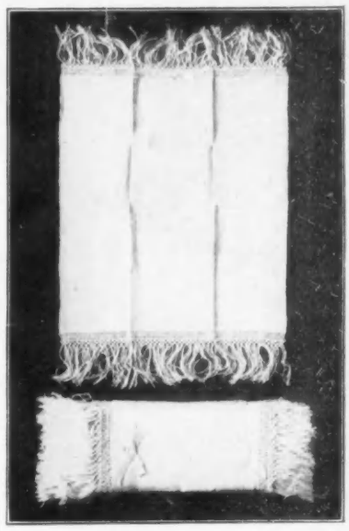

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